

**STOP
SCHOOL
SLUMP!**

Publix Opinion

The Official Voice of Publix

**PARAMOUNT
PUBLIX
PROSPERITY!**

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RICH PRODUCT HARVEST AND GOOD WEATHER CRIMPS SLUMP THEORY

GIANT SHORTS WILL BOOST PROFIT ERA

Following in the stride of the smash full length picture product so enthusiastically hailed by Messrs. Dembow and Saal in this issue, the short subject field will prove equally productive in furnishing Publix theatres with pennant-winning short features for the coming season, according to Burt Kelly, Director of Short Subject Department. These quality shorts will complement the features in perfectly balanced programs of maximum ticket-selling power, Mr. Kelly said.

"From what we have already seen of the short product available for the coming season," declared Mr. Kelly, "it looks as if it will be the biggest year ever for quality short subjects."

"As in the full length feature field, Paramount leads in the shorts. Publix theatre managers have already played some of the Paramount 1930-31 short product and there is no need to tell them that it has more than fulfilled everybody's expectations. This standard will be maintained throughout. As a result, we shall be sure of an excellent back-

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HUGHES ASSIGNED TO NORTHWEST

Announcement of the appointment of Mike C. Hughes, formerly of Mr. Sam Dembow's staff, to be District Representative of the Real Estate Department in the Northwest has been made by Theo. C. Young, director of that department.

Hughes' territory will include the states of North and South Dakota, Minnesota and Wisconsin, with headquarters at 17 N. Sixth St., Minneapolis. He succeeds Ben Friedman, resigned.

WOODS WINS!

Madeline Woods, Director of Advertising and Publicity of Publix Great States theatres, was awarded the first prize of \$100 for submitting the best campaign on Harold Lloyd's next picture, "Feet First."

So many excellent campaigns were received that the judges finally decided to offer ten additional prizes of \$10 each, aside from the nine originally announced.

The full list of prize winners will be found on pages 4 and 5 of this issue.

PARAMOUNT LEADS PARADE OF BIG BOX OFFICE HITS FOR FALL SEASON

Culminating a period of extraordinary activity on the part of all producing studios, the fall of 1930 will see a rich harvest of product which, aided by improved weather conditions, will so violently explode the depression theory that not a single vestige will remain, according to Mr. Sam Dembow, Jr.

"This is already now in evidence," he declares. "Even before the best of the new product is released, the fore-runners like 'Anybody's Woman,' 'Animal Crackers' and 'Let's Go Native,' are breaking records."

Although much has been heard about business depressions and hard times, Paramount and Publix executives have steadfastly maintained that, while business was not always at its best, it was not due to any basic and wide-spread economic depression. The past few weeks have conclusively demonstrated the soundness of such a viewpoint, Mr. Dembow pointed out.

PARAMOUNT SHORTS WIN WIDE AUDIENCE ACCLAIM

Because so many theatre managers have told Publix Opinion that the new "shorts" product now being released by Paramount as its 1930-31 schedule is receiving the most favorable audience

MR. ZUKOR ON GERARD LIST OF GREAT

The motion picture industry, by the sheer force of its phenomenal growth, has automatically assumed its position as one of the four most important industries of the country. Proof of this is seen in the recognition by James W. Gerard, former ambassador to Germany, of the power and influence of the men who head this comparatively new industry.

Adolph Zukor, president of the Paramount Publix Corporation, and H. M. Warner, president of Warner Brothers, are named by Gerard in his list of the fifty-nine leaders of industry who "rule" the destinies of this great nation. Capitalists, financiers and leaders in the worlds of steel, mines, oil, railroads and public utilities are included in this list of influential men. No one holding state or national political office is named.

Recognition of the men whose efforts and genius have developed the film industry to its gigantic size is a significant commentary upon the importance of motion pictures in the welfare and prosperity of the nation.

reaction ever accorded any short product, regardless of company producers, Your Editor has asked Earl Wingart of the Paramount Publicity Department to give you the story of how and by whom it was accomplished, and what the future prospects are.

The "who" part of it brings you first to Larry Kent, head of Paramount's short subject production department, but Mr. Kent modestly insists that the credit goes to the members of the studio staffs, to authors and performers, and particularly to the theatre and distribution department for advice and general helpfulness.

The product that is receiving such public acclaim is a product that is now being shown in theatres—not something that "is going to be made." The studio policies that produced the phenomenal array of shorts now being shown, of course, will remain in force.

"Paramount in its short-subjects production policy has conducted thorough experimentation, and has awaited the development of perfection of experience in personnel as well as policies," Mr. Kent declares.

Policies Established

"A few months ago we decided that we had arrived at the correct

(Continued on Page Three)

WIND UP THIRD QUARTER WITH PROFIT SMASH

Only three more weeks to the end of the Third Quarter!

In calling attention to this fact, Mr. Sam Dembow, Jr., directs every man in Publix to expend his last ounce of energy in winding up this period with a great profit-earning flourish.

"The final lap of the third quarter starts under the most ideally favorable conditions that have ever confronted the film industry," Mr. Dembow said. "The product is at its uppermost peak of box-office effectiveness. The weather is the best to be had in all the year for theatre business. The natural reaction of vacationists is to be drawn back to the theatre. Every possible force which has any bearing on business conditions is rapidly lining up behind better theatre grosses for this fall. Under these circumstances, the stage is set for one of the greatest profit eras in Publix history."

"To those theatres who have fallen behind their quotas, these last three weeks offer an excellent opportunity to make up for lost ground. Theatres who have attained or surpassed their quotas are given the chance to signalize themselves in an extraordinary manner by the profit opportunities of this period."

"With such pictures as 'Anybody's Woman,' 'Monte Carlo,' 'Animal Crackers,' 'Hell's Angels,' 'Common Clay' and others rolling up record grosses wherever they are shown," said Mr. Dembow, "the bottom is knocked out of the depression theory. The minute that frightful weather conditions became slightly ameliorated, and good pictures were available, business immediately swung back to, and even passed, its normal level. Obviously, this could not happen if an actual business depression existed."

"Under those circumstances, Publix theatres are now on the threshold of what should be the most prosperous years in their history. For from now on, the best theatre weather of the year lies before us. As for product, I feel certain that no same and well-informed showman can deny the fact that the output of Paramount and other studios for the coming fall season outranks any array of real money—getting merchandise ever offered to the public in any line of business."

Sharing Mr. Dembow's enthusiasm, William M. Saal, Director of Film Buying and Booking, declared that, judging by the present line-up, Publix is running into one of the fattest box-office periods that ever confronted the motion picture business.

New Peak Reached
"Every element that can at all be counted upon to draw people into a motion picture theatre can be found in the product booked for Publix Theatres during the coming season," Mr. Saal said.

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MR. DEMBOW THANKS CIRCUIT!!

"At this time, through Publix Opinion, I wish to offer my personal, as well as official thanks to everyone in Publix, for the fine co-operation given in connection with the operating-cost reconstruction-program. Through the fine spirit and genuine effort received from every department in Publix, the pledge we made to Mr. Katz concerning this problem, has been almost entirely fulfilled. When Mr. Katz returns from Europe next week, he will

find splendid evidence of what has been accomplished. The costs of operation that were justified by emergencies arising from an abnormally large expansion program, have all been eliminated. Today we are operating on normal costs, with high efficiency everywhere. This could only be possible through the willingness and ability of each individual concerned."

—SAM DEMBOW, JR.

FOREIGN FILM PROGRESS REPORTED BY MR. KATZ

Paramount talking pictures in a dozen different languages were reviewed by Mr. Katz during a recent visit to the Paramount studios at Joinville, near Paris, France. He was impressed and pleased, he said, by the progress being made in the huge production plant now in operation there under the direction of Robert T. Kane, production manager for Paramount Public in Europe.

Mr. Katz not only watched several completed or partially completed pictures in the Babel Cinema, as the little theatre which serves as a screening room at the studios is called, but he visited the various stages and saw and heard casts from many countries engaged in the filming of the Paramount multi-lingual films.

"The Babel Cinema is unique, not only in Joinville, the European Hollywood, but in the entire world," said Mr. Katz. "It is safe to say that in no other house can one find such a varied program so far as quality and variety of films and languages are concerned."

Latest French Films

Mr. Katz first was shown a few reels of the latest French films, now being mounted with Marcelle Chantal and Marcelle Ramee of the Comedie Francaise in "Toute Sa Vie" and "La Lettre." Then followed a Spanish picture in which Carmen Larrabeiti and Isabel Barron are starred.

"Have you anything else?" inquired Mr. Katz.

A press on the buzzer, a few words over the telephone to the operating room, and the visitors were listening to the Portuguese dialogue in the first picture to be made in that language, under the direction of Alberto Cavalcanti, and played by Corina Freire, Esther Loao, Raoul de Carvalho, Alves da Costa and Antonio Sacramento, with Alexandre de Azevado.

"Very good," began Mr. Katz, but his praise was cut short by the flashing on the screen of a Swedish film, with Margit Mandstad in the lead. This was followed by the first rushes of the German production, "Die Frau im Schunke," in which Charlotte Ander is the star. Gizi Bajor next talked from the screen in her latest Hungarian film.

Italian Films

Carmen Boni, Anna Fontana and their supporting cast from Rome were next in an Italian film. A couple of reels of the Czechoslovakian talkie now being mounted revealed Olga Scheinpflugova heading an all-star cast. After witnessing the beginning of the new Polish picture with Janina Ramanowna, under the direction of Richard Ordynski, Mr. Katz was offered further selections in Roumanian, Yugoslavian, and Dutch, but he declined, owing to the lateness of the hour.

"I can truly say that there is something new under the sun—or rather under the sunlights of this new Hollywood," he said.

Accompanying Mr. Katz was Emanuel Cohen, head of the Paramount Newsreel, who was able to see "With Byrd at the South Pole" with accompanying lectures in ten different languages, adapted by the Joinville studios for the various European countries.

FIND THE LINE

Charles H. Amos, manager of the Imperial theatre in Asheville, N. C., used a "find the line" contest effectively when a late booking forced him to work fast to advertise Greta Garbo in "Romance." List of lines from various ads were printed, readers to match them with the proper ads.

GARRICK GIVEN UP

The leasehold to the Garrick Theatre, St. Paul, Minn., expired August 31. Publix will not renew the lease.

PAY ATTENTION TO EQUIPMENT URGES ELDER

Importance of taking steps now to bring heating equipment of theatres to a state of perfect utility, and of preparing ventilating and refrigerating systems for the winter is brought to the attention of all managers by J. H. Elder of the department of maintenance.

"Thorough attention to equipment at the present time," declared Elder, "will result in savings of hundreds of dollars in every district. It is absolutely essential that all managers make themselves responsible for the inspection, with the operating engineers, of all machinery and see that such machinery is free from dirt, grease, and rust, and that parts liable to deteriorate are painted before the coming of cold weather."

Elder also pointed out that it is very important to inspect all heating equipment at this time, and to see that this equipment is thoroughly cleaned, even though it may have been cleaned at the close of the last heating season.

Refer to the second bound volume of Publix Opinion, January 17, 1930, Page 8, and read the instructions on maintenance. You will find helpful suggestions in

this article if followed out.

All boilers, gauges, grates, oil lines, water and steam lines, oil tanks, valves, flues, stacks, etc., should be checked very carefully and if any repairs are necessary before operating this equipment the manager should send a requisition to the Divisional Maintenance office together with bids to cover needed repairs.

Don't delay this very important job because very shortly it will be necessary to put this equipment in operation.

Division purchasing offices have already asked each manager to send in agreements or bids on fuel for the coming heating season. If you have not made necessary arrangements for fuel for the coming winter, do it now. The price of coal goes up September first and a greater increase October first. Check yourself on the above now.

An early issue of Publix Opinion will contain more specific information on what should be done to your cooling equipment when it is finally shut down for this season.

MARTIN MOVES

Headquarters of Guy W. Martin, District Manager of Central Indiana, have been transferred from 209 Farmers Trust Building, Anderson, to 816 Illinois Building, Indianapolis.

THEATRE OPENING

Opening of the new Publix theatre, the Oriental in Mattapan, Mass., is announced for October 10th. Seating capacity of the house is approximately 2500. Policy will be straight sound.

DETAILS MUST BE WATCHED IN PROGRAM

Conflict of detailed elements of a program, such as background, locale, dialect, basic plot idea, etc., as well as the broader comedy, drama and musical lines, should be carefully avoided in the selection of good balanced programs, according to Burt Kelly, Director of Short Subjects Department.

"We know that no program can be called entirely complete unless it contains a certain amount of comedy, romance and action, with an eye always towards star value of some kind, whether it be in the feature or in the short subject," he says.

"Also, that the feature picture, containing usually one or more of the above elements, it is then necessary to build around it with short subjects to properly balance the program.

"But there is another and still more important factor to be considered in choosing a well balanced program, and that is to be sure that the subjects do not conflict in regard to background, locale, dialect, basic plot idea, etc.

Examples of Conflict

"For example, in the front show used in connection with the Byrd film, the Laurel-Hardy comedy 'Below Zero' would be the worst possible choice for the comedy element of the program. Yet such a choice was actually submitted. The conflict is not always as obvious as the above example nor does it always manifest itself in the titles. For instance, the Sonnett comedy 'Goodbye Legs' should not be used for the comedy short on a program built around 'For the Defense,' as the feature has numerous courtroom sequences, and in the last part of the comedy a courtroom scene is used.

"'Ole Man Whoopee' uses a cabaret as its setting and 'Recaptured Love' opens in one. If this feature followed the short on a program it would be a matter of going from one cabaret to another. The Pathe comedy 'Carnival Revue' on the same program with 'The Unholy Three' would give two carnival subjects.

Conflict in Plots

"As an example of conflict in the basic plot of two subjects we can cite the feature 'Recaptured Love' and 'Vacation Loves.' In both stories an older man falls for an attractive gold-digger. In numerous instances a cartoon was used immediately ahead of 'King of Jazz' which uses a cartoon in its opening. As a further example, Solly Ward in 'A Helping Hand' would be an unwise choice for a program featuring 'The Bad One' as the featured player in both subjects uses dialect.

"Accordingly, in setting programs while the subjects should be chosen to provide the elements necessary for a complete, well-rounded show they should also be scrutinized to make sure that they do not conflict with, nor detract from, any other subject on the program. The advice sheets issued on the shorts are aimed to give as much help in this connection as possible and the subject matter contained should be tied in with the subject matter of the feature."

Syndicated Column Is Aid To Rogers' Picture

Talking advantage of Will Rogers' syndicated column to exploit the showing of "So This Is London" at the Ellanay, El Paso, Texas, Manager Carlos Frias procured considerable free space in the local paper because of his friendly relations with the editorial staff. For several days prior to playdate, announcements appeared at the end of Rogers' columns telling of the coming attraction at the Ellanay. Photos of Irene Rich and Rogers appeared on front page on day of opening.

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**PUBLIX
OPINION**

NOVELTY, QUALITY FOUND IN SHORTS!

PARAMOUNT COMBS ENTIRE WORLD FOR MATERIAL AND TALENT, SAYS LARRY KENT

(Continued from Page One)
procedure, and we produced the "shorts" that are now being praised so highly. Now that we have the benefit of actual audience test, of course we will continue those policies, and if possible, improve. Everybody in the studios feels highly elated at the reports from Public theatre managers who are now as strong in praise as they were bitter in denunciation of all shorts a year or so ago.

"The motion picture theatre-going public is as exacting in its demand for quality and novelty in its short subject film fare as it is in its feature entertainment, so now Paramount's short subject department has concentrated on these two essentials in the production of the 1930-31 one-reel and two-reel subjects now being filmed at the New York studio of the company.

"Following out the announced program of 104 one-reelers and 26 two-reelers, the production department has successfully combed the entertainment field for the best and most unusual in both stellar talent and story material.

Modern Subjects
"The time has passed when the public is satisfied with a filmed re-hash of an obsolete vaudeville act. Every subject must be up-to-the-minute in its general treatment, unusual in its story, perfectly played and directed and staged with the same attention to beauty and detail as the finest of feature productions."

In outlining the short subject schedule for the new season, Paramount established three general divisions of its one-reel material: comedies, novelties and personality sketches. Novelty in the sense of unusual is also a requisite of both the comedies and personality shorts.

All two-reelers fall into the comedy division.

Well Known Names
Believing that well-known names are a part of the quality element in making these short subjects, headliners in all departments of the entertainment field have been starred by Paramount.

In the personality group, such screen and stage favorites as Ginger Rogers, Lillian Roth, Marion Harris, Frances Williams, Lee Morse, Armina and the team of Ethel Merman and Al Siegal have starred to date and other personalities of equal importance will be chosen for the remaining pictures of the series.

The novelty division amply justifies its name, ranging as it does from the Havana Casino Orchestra, the most unusual musical organization in America today, to "Big Rosie," the only sacred white elephant now entertaining the American public. Other recent performers in this group are the comedy team of Willie, West

and McGinty, The Three Swifts, Miss Juliette and Harry Hirschfeld, better known as "Able the Agent."

Stage and vaudeville comedians of established followings have been drafted for the one-and-two reel comedies. In the shorter length class, Paramount presents McConnell, Solly Ward, Puck and White, Lynch Overman, Willie and Eugene Howard, Johnny Burke, Burns and Allen and Jack Benny.

Two Reel Group
In the numerically smaller but equally exacting two-reel group the stellar names include Charlie Ruggles, Victor Moore, George Jessel, Smith and Dale, Johnny Weismuller and Stubby Kruger, Johnny Burke and Billy House.

In order to keep well in advance of the release schedule, a quintet of capable directors are on the staff of the short subject department at the New York film center. Howard Bretherton, Mort Blumenstock, Ray Cozzine, George Hale and Albert Parker are alternating in the production of these productions. Norman Taurig, recently entrusted with the direction of "Manhattan Mary," Ed Wynn's first talking feature comedy, contributed a number of directorial hits to the short subject program.

A distinct innovation in shorts will be inaugurated shortly with the filming of several Columbia Radio features. "Around the Samovar" and "Arabesque," two of the most popular aerial sketches, are scheduled for early filming as one-reelers.

Wee Willie Robyn, the popular radio artist, is also scheduled to contribute a one-reel novelty as is Dr. Sigmund Spaeth, one of America's greatest authorities on musical Americana. Also slated for early filming is a one-reel personality sketch in which Alice Boalden and Segar Ellis will be teamed.

Story Material
Some of Broadway's most popular humorous writers have supplied the story material. In this group are William K. Wells, whose comedy sketches, black-outs and revue numbers have been featured in numberless recent stage hits; Paul Gerard Smith, co-author of "Heads-Up" and author of numerous short comedy sketches, and the writing team of Ruby and Kalmar, also valuable contributors to many of the recent comedy stage hits of New York.

Walton Butterfield and Rube Welch comprise the scenario staff of the short subject department. Both original story material and adaptations are produced by these versatile writers. Butterfield is a recent arrival from Paramount's West Coast studio, where he contributed to a number of feature successes, and Welch is the author of the "Nick and Tony" RKO series.

Dialogue for all short subjects is under the supervision of Max E. Hayes.

"We are consistently averaging two one-reel pictures per week and one two-reel production during each fortnight," Larry Kent points out. "We are maintaining this gait without sacrificing either quality or novelty. By keeping well in advance of our release dates, we are free to select all material and players with the greatest care. Every subject and every player is carefully considered before production starts with the result that the Paramount short subjects for the current season represent the very best in this division of screen entertainment."

'SHORTS' WILL BOOST GROSS, SAYS KELLY

(Continued from Page One)
ground for our short subject programs.

"Among the Paramount shorts included in the fall program are: **LADY YOU SLAY ME**, Johnny Perkins, William Hillpot—Farce
DRIFTING ALONG—Bruce Novelty

STEIN SONG, Screen Song, Rudy Vallee and his Connecticut Yankees
HER FUTURE, Court Room Singing Act

THE HOT AIR MERCHANT, Charlie Ruggles—Farce
A SAILOR'S LUCK, George Beatty—Farce Comedy and Songs

FOOD FOR THOUGHT, Allen and Canfield—Farce Comedy
INTRODUCTION OF MRS. GIBBS, Lulu McConnell—Farce Comedy

SING YOU DANCERS, Eva Puck and Sam White—Comedy with Songs
SWING YOU SINNERS—Talkartoon

CLEANING UP, Chester Conklin—Slapstick Comedy
OLE MAN WHOOPEE, Art Frank—Comedy—Music

PARAMOUNT PICTORIAL No. 1
STRIKE UP THE BAND—Screen Song

THE HELPING HAND, Solly Ward—Farce Comedy
THE STORY BOOK PARADE—Kiddie Fairy Tale Review

GRAND UPROAR—Talkartoon
YOU'RE IN THE ARMY NOW, Johnny Burke—Farce

CONFOUNDED INTEREST—Raymond Caverly—Farce
NEW RHYTHM, Havana Casino Orchestra and Singing

RED GREEN AND YELLOW, Lulu McConnell—Domestic Farce Comedy

MY GAL SAL—Screen Song
MARRY OR ELSE, Arthur and Morton Havel

GO AHEAD AND SING, Tom Howard—Farce Comedy
SONG SERVICE, Lee Morse—Singing

"From Educational, we will have the use of the Mack Sennetts, which have already proved their worth; the Lloyd Hamiltons and the Mermaid comedies. We also contemplate securing 12 Mack Sennett one-reelers.

"From Universal, we will have a series of comedies with Slim Summerville, the first one of which has already been screened and previewed, and it is the unanimous opinion of all who have seen it that it is one of the best comedies ever made. There will also be from Universal a series of George Sidney-Charles Murray comedies, as well as a series of Leather Pushers.

"Pathe, whose product we will also use, is now turning out some excellent subjects in their Checker, Manhattan and Campus series of comedies.

"For novelty reels, we will have the use of all cartoons on the market, as well as the Vagabond Series, Knute Rockne's, Travel Talks, and others.

PRODUCT AND GOOD WEATHER ASSURES BOX - OFFICE BOOM; PARAMOUNT LEADS PARADE

(Continued from Page One)
"In star attractions, story values, and general all around entertainment angles, the 1930-31 product hits a peak never before attained in the history of show business.

"As in most lines, a good idea may be obtained of the general trend of merchandise by what the leader in that particular line has to offer. Paramount has an arsenal of sure-fire box-office wallpapers that will surpass all house records as soon as they are released. The first few of them, "Anybody's Woman," "Animal Crackers," "Monte Carlo" and "Let's Go Native" are even now sweeping over the circuit like a tornado of prosperity. In New York City, these pictures have made Public Broadway theatres the storm centers of the gay white way. Wherever you saw crowds, a commotion and police lines in front of a theatre, you could be sure that a Paramount picture was playing there.

"These few advance shockers are only a sample of what is to come. Just take a pencil and piece of paper and mark down the following in a single column:

"The Spoilers," with Gary Cooper, Harry Green, Betty Compson, William Boyd, James Kirkwood and Kay Francis.

"The Sea God," with Richard Arlen, Fay Wray Eugene Pallette.

"Follow Thru," with Nancy Carroll, Charles Rogers, Jack Haley, Zelma O'Neal, Eugene Pallette, Thelma Todd.

"The Sante Fe Trail," with Richard Arlen, Rosita Moreno, Eugene Pallette, Mitzi Green, Junior Durkin.

"Heads Up," with Charles Rogers, Helen Kane, Victor Moore.

"Laughter," with Nancy Carroll, Frederic March, Frank Morgan.

"The Virtuous Sin," with Walter Huston, Kay Francis, Kenneth MacKenna, Paul Cavanagh.

"Feet First," with Harold Lloyd.

"Her Wedding Night," with Clara Bow, Charlie Ruggles, Skeets Gallagher, Ralph Forbes, Rosita Moreno.

"Sea Legs," with Jack O'Leary.

"Playboy of Paris," with Maurice Chevalier.

"Now draw a line under this list and add them up. If the result isn't the biggest grosses that it is possible to accumulate in man-built and man operated theatres, then either there is something wrong with your arithmetic or your sense of showmanship values—or probably both."

Mr. Saal, in speaking of the product of other companies, particularly signalized the following:

"Moby Dick," Warner Brothers. The duel of a man pitted against fate, personified by the bloodthirsty whale, Moby Dick. With John Barrymore and Joan Bennett.

"Good News," MGM. Screen adaptation of successful stage show. Cast includes Bessie Love, Stanley Smith, Mary Lawlor, Cliff Edwards.

"Whoopee," United Artists. Eddie Cantor and other stars of Flo Ziegfeld's musical smash now doing it in a talking picture.

"Office Wife," Warner Brothers. Exceptional story of a boss devoted to his secretary and not realizing it. With Dorothy Mackail and Lewis Stone.

"Billy the Kid," MGM. Directed by King Vidor with cast including J. M. Brown, Karl Dane, Wallace Beery and Kay Johnson.

"Raffles," United Artists. Society crook melodrama with Ronald Colman, Kay Francis.

"Right of Way," First National. How life as an amnesia victim, affects real life of a brilliant lawyer. With Conrad Nagel, Loretta Young, Fred Kohler.

"Madame Satan," MGM. Spectacular adventure story directed by C. B. DeMille. Cast includes Roland Young, Reginald Denny, Lillian Roth and Kay Johnson.

"What a Widow," United Artists. Gloria Swanson starring in cast that includes Lew Cody, Owen Moore and Margaret Livingston.

"Dixiana," RKO. Gorgeous grand-scale operetta with romantic love theme of circus girl and son of southern gentleman. Bebe Daniels, Woolsey and Wheeler and others.

"Remote Control," MGM. All-star cast including William Haines, Polly Moran, Ed and J. C. Nugent, Cliff Edwards and Charles King.

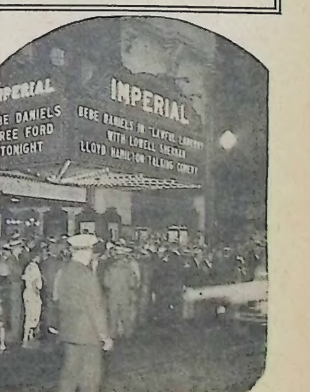
"Trader Horn," MGM. Picture adaptation of best seller. Harry Carey, Edwina Booth, directed by W. S. Van Dyke.

"Way for a Sailor," MGM. John Gilbert heading cast which includes Leila Hyams, Jim Tully, Wallace Beery and Polly Moran.

"Dark Star," MGM. Marie Dressler starring in cast including Marjorie Rambeau, William Bakewell, Wallace Beery and Dorothy Jordan.

GETS CROWDS!

Both sides of the street were lined with crowds like this for two blocks on the night a Ford automobile was given away at the Imperial theatre in Asheville, N. C. Paul Grubb, Manager, writes that eight policemen were required to keep the street open for traffic. The crowd was estimated conservatively at 5,000, and despite the fact that the 1,181 seat house was filled at 6:30 and not one person left until after the drawing, Grubb and his staff were able to sell 2,685 tickets after 6 o'clock.



RECOMMENDED

The following pictures are recommended by the Parent Teachers Association.

School is now open so get a sign on the school bulletin boards calling attention to these attractions which are recommended for family entertainment.

BORDER LEGION

DANCING SWEETIES

GRUMPY

NEW ADVENTURES OF DR. FU MANCHU

PARDON MY GUN

THE RUN-AWAY BRIDE

THE RICHEST MAN IN THE WORLD

THE SAMP FROM SYRACUSE

SOCIAL LION

WAY OUT WEST

CHEER UP AND SMILE

DANGEROUS NAN MCGREW

NIGHT WORK

SHADOW OF THE LAW

UP THE CONGO

19 WIN CASH IN "FEET FIRST" CONTEST!

MISS MADELINE WOODS OF PUBLIX GREAT STATES COPS \$100 FIRST PRIZE

Out of the avalanche of "Feet First" campaigns entered by Public merchandisers in Harold Lloyd's "Feet First" Contest, conducted by Publix Opinion, the judges have selected that submitted by Miss Madeline Woods of Chicago as the most outstanding. Miss Woods, Division Publicity Director for Publix-Great States Theatres, will receive the first prize of \$100 offered for the best campaign.

Winners of the \$50 prizes for the next eight best campaigns are:

E. S. C. Coppock, Assistant Manager of the Eastman Theatre, Rochester, N. Y.

Bob Kelley, Publicity Director of the Metropolitan, Houston, Tex.

Frank Moneyhun, District Publicity Director, Miami.

Harl A. Wolever, Manager, Strand Theatre, New Orleans.

Lou Smith, Publicity Department, Publix-Kunsky Theatres, Detroit.

Miss Lea Duhamel, Publicity Director, Paramount Theatre, Providence, R. I.

J. R. Mendenhall, Manager, Pinney Theatre, Boise, Idaho.

Les Kaufman, Publicity Department, Brooklyn Paramount Theatre.

So exceptional were a majority of the remaining campaigns entered that Harold Lloyd through his merchandising aide, Les Whelan, came forward with an additional \$100 in prizes, augmenting the original offer of \$500, to be divided into ten awards of \$10 each for the next ten best campaigns.

Winners of these additional \$10 awards are:

James H. McKoy, Manager, Olympia Theatre, Miami, Fla.

Earle M. Holden, Manager, Fairfax Theatre, Miami.

Willis W. Grist, Jr., Manager, Carolina Theatre, Greenville, S. C.

Dave Fred, Publicity Director, United Artists Theatre, Los Angeles.

Roy P. Drachman, Manager, Rialto Theatre, Tucson, Arizona.

Howard Thomas, Manager, Rex Theatre, Sumter, S. C.

E. E. Whitaker, Manager, Carolina Theatre, Charlotte, N. C.

Frank Harting, Manager, Strand Theatre, Texarkana, Texas.

H. H. Goldstein, Manager, Shawmut Theatre, Roxbury, Mass.

Ralph Stitt, Publicity Director, Rivoli Theatre, New York City.

Honorable Mention

Remaining campaigns were so prolific of ideas for the successful advertising and exploitation of Harold Lloyd's newest box-office wrecker that the judges, Charles E. McCarthy, Russell Holman, A. M. Botsford, Lem Stewart, L. L. Edwards, Benj. H. Serkovich, Les Whelan and Cliff Lewis, felt more than justified in giving honorable mention to no less than sixty additional entries.

Never in the history of Publix has a similar contest elicited such overwhelming response from Publix showmen. Indicative of the resourcefulness and showmanly ingenuity of the practical merchandisers who make up the rank and file of the organization, the campaigns submitted were almost without exception so complete and

varied, and so packed with new and novel exploitation ideas, that not a one of the hundreds submitted failed to contain something of merit which will assist other managers and publicity directors in campaigning the picture.

Press Book Planned

The winning campaigns, and excerpts from those receiving honorable mention, as well as a mass of campaign ammunition from the remainder of the entries, will be reproduced in Paramount's "Feet First" press book, which the Paramount advertising department is now engaged in compiling under the direction of Messrs. Holman and Whelan. Ready for distribution far in advance of the release of the new Lloyd picture, this book will be rendered extraordinarily valuable by virtue of the practical showmen's tips on the picture which it will contain.

Word from the Coast, where thrill sequences of "Feet First," to be the most sensational ever included in a Lloyd picture, are now being shot, indicates that the picture will be ready in ample time for its scheduled release date, October 25th, and that pre-view prints will arrive in the East early in October. Thrill sequences, stills of which were not presented with other shots in the contest announcement, will be fully covered in the press book, and should afford many additional angles for advertising, publicity and exploitation. With all the new ideas and material which will be available to sell the picture to the public, it promises to surpass the usual Lloyd record.

Showmen Resourceful

Survey of the contest results reveals the fact that Publix showmen rank fully as high as Publix showmen when it comes to ingenuity and resourcefulness. Two of the several feminine publicity directors of the circuit, Miss Woods of Publix-Great States and Miss Duhamel of the Providence Paramount, submitted campaigns, and both won prizes, Miss Woods the first award and Miss Duhamel the sixth award in the second group. This batting average was rivalled only by Miami merchandisers. Of three campaigns submitted from Miami, where resourcefulness must be such that it can even surmount occasional hurricanes, all landed in the prize-winning classification, District Publicity Director Frank Moneyhun third in the \$50 group, and McKoy and Holden heading the group of next ten best. And none of them referred to the Lloyd picture as a hurricane of mirth.

Particular attention was called by the judges to the list of those receiving honorable mention in the contest.

Extra Prize Money

"These campaigns provide a wealth of ideas on the treatment of the picture," stated A. M. Botsford in announcing the decisions of the judges, "and show that an immense amount of mental energy and thought were expended in

"FEET FIRST" CONTEST WINNERS!

FIRST PRIZE, \$100

Miss Madeline Woods, Division Publicity Director, Publix Great States Theatres, Chicago, Ill.

NEXT EIGHT BEST, \$50 EACH

E. S. C. Coppock, Assistant Manager, Eastman Theatre, Rochester, N. Y.

Bob Kelley, Publicity Director, Metropolitan Theatre, Houston, Tex.

Frank Moneyhun, District Publicity Director, Miami, Fla.

Harl A. Wolever, Manager, Strand Theatre, New Orleans, La.

Lou Smith, Publicity Department, Publix-Kunsky Theatres, Detroit.

Miss Lea Duhamel, Publicity Director, Paramount Theatre, Providence, R. I.

J. R. Mendenhall, Manager, Pinney Theatre, Boise, Idaho.

Les Kaufman, Publicity Department, Paramount Theatre, Brooklyn, N. Y.

NEXT TEN BEST, \$10 EACH

James H. McKoy, Manager, Olympia Theatre, Miami, Fla.

Earle M. Holden, Manager, Fairfax Theatre, Miami, Fla.

Willis W. Grist Jr. Manager, Carolina Theatre, Greenville, S. C.

Dave Fred, Publicity Director, United Artists Theatre, Los Angeles.

Roy P. Drachman, Manager, Rialto Theatre, Tucson, Ariz.

Howard Thomas, Manager, Rex Theatre, Sumter, S. C.

E. E. Whitaker, Manager, Carolina Theatre, Charlotte, N. C.

Frank Harting, Manager, Strand Theatre, Texarkana, Texas.

H. H. Goldstein, Manager, Shawmut Theatre, Roxbury, Mass.

Ralph Stitt, Publicity Director, Rivoli Theatre, New York City.

HONORABLE MENTION

Ben Cohen, Manager, Irving Theatre, Wilkes-Barre, Pa.; Hugh J. Smart, Manager, Montgomery Theatre, Spartanburg, S. C.; B. W. Bickert, Manager, Tivoli Theatre, Chattanooga, Tenn.; John P. Read, Manager, Rialto Theatre, Colorado Springs, Col.

F. V. Kennebeck, Manager, LeClaire Theatre, Moline, Ill.; Lou Pollock, Publicity Department, Publix-B. & K. Theatres, Chicago; Bolivar F. Hyde, Jr., Manager, Paramount Theatre, Montgomery, Ala.; Chas. B. Taylor, Publicity Director, Shea's Buffalo Theatre, Buffalo, N. Y.

Vernon Gray, Publicity Director, Rialto Theatre, New York City; G. W. Carlson, Manager, Peoples and Savoy Theatres, Superior, Wis.; A. G. Warshaw, N. W. Davidson and F. F. Bledsoe, Paramount Theatre, Los Angeles; C. T. Perrin, Manager, Paramount Theatre, Cheyenne, Wyoming; R. C. Gary, Manager, Des Moines Theatre, Des Moines, Iowa.

J. P. McConville, District Publicity Director, Boston, Mass.; Russell Lamb, City Manager, Danville, Ill.; Ralph Lawler, City Manager, Bloomington, Ill.; Don Alexander, District Publicity Director, Sioux Falls, S. D.; Joe M. Estes, Publicity Director, Saenger Theatre, New Orleans, La.; S. S. Solomon, City Manager, Youngstown, Ohio.

Ray M. Hendry, Manager, Capitol Theatre, Salt Lake City, Utah; Rowan Miller, District Publicity Director, Omaha, Neb.; Geo. Laby, Manager, Washington St. Olympia Theatre, Boston, Mass.; E. J. Bresendine, Publicity Director, Eastman Theatre, Rochester, N. Y.; Irving Waterstreet, Manager, World Theatre, Omaha, Neb.

M. Rosenthal, Manager, Lyceum Theatre, Duluth, Minn.; J. I. McKinney, Manager, Rialto Theatre, Chattanooga, Tenn.; E. M. Hart, Manager, Academy Theatre, Newburgh, New York; J. J. Sullivan, Manager, Strand Theatre, Gloucester, Mass.; J. McKenna, Manager, Lyric Theatre, Jackson, Tenn.; Ray Thome, Publicity Director, Riviera Theatre, St. Paul, Minn.

J. C. Stroud, Manager, Park and St. Cloud Theatres, St. Paul, Minn.; N. E. Beck, District

Publicity Director, Atlanta, Ga.; L. G. Flanagan, Elms Theatre, Chicopee, Mass.; E. L. Kopard, Manager, Palace Theatre, Breckenridge, Tex.; G. E. Sargent, Manager, State Theatre, Portland, Me.; Ralph E. Phillips, Manager, State Theatre, Chattanooga, Tenn.; Floyd L. Bell, Publicity Director, Metropolitan Theatre, Boston, Mass.

Jack Marpole, Manager, Paramount Theatre, Ogden, Utah; Harry Blake, Manager, Strand Theatre, Cheyenne, Wyoming; Chas. Dilley, Manager, Crescent Theatre, Winnipeg, Manitoba; Wilfrid Burns, Manager, Princess Theatre, Joliet, Ill.; Carl A. Porter, City Manager, Salt Lake City, Utah; Miss Helen Garrity, Publicity Department, Salt Lake City, Utah.

Dick Older, Capitol Theatre, Salt Lake City, Utah; W. Heasman, Manager, Plumb Theatre, Streator, Ill.; J. M. O'Connell, Washington St. Olympia Theatre, Boston, Mass.; C. T. Chapin, Manager, Riviera Theatre, Knoxville, Tenn.; Max Silverwatch, Imperial Theatre, Pawtucket, R. I.; M. C. O'Brien, Publicity Department, Metropolitan Theatre, Boston, Mass.; Kenneth Tallmadge, Manager, Temple Theatre, Saginaw, Michigan.

W. T. Burns, Manager, Rialto Theatre, Roslindale, Mass.; F. D. Lawlor, Manager, Rivoli Theatre, Roxbury, Mass.; Arthur Swanke, Publicity Department, Dallas, Texas; I. A. Victor, Publicity Department, Dallas, Texas; Chas. Zinn, Manager, Uptown Theatre, Minneapolis, Minn.; Geo. E. Hoffman, City Manager, Aniston, Ala.; A. Janssen, Palace Theatre, Minneapolis, Minn.

Sam Hammond, Manager, Strand Theatre, Anderson, S. C.; S. Feinstein, Manager, Regent Theatre, Norfolk Downs, Mass.; James C. Cardledge, Manager, Strand Theatre, Knoxville, Tenn.; Clint E. Lake, Manager, Keith's Georgia Theatre, Atlanta, Ga.; Will R. Winch, Manager, Fair Theatre, Amarillo, Tex.; Al Smith, Manager, State Theatre, Winona, Wis.; Maurice Corkery, Manager, Capitol Theatre, Allston, Mass.; J. L. Harris, Projection Dept., Boston, Mass.; Paul Witte, City Manager, Decatur, Ill.; I. Wienshienk, Manager, Majestic Theatre, La Salle, Ill.

compiling them. In the total number of good, useable ideas presented they rank with the prize-winners, and are thoroughly worthy of recognition."

The difficult task which confronted the judges is indicated by the fact that the nineteen winning campaigns were selected from among many hundreds, and that careful consideration and weighing were given each individual

campaign. In selecting the eight winners of the \$50 awards, the judges had almost reached an impasse, when Mr. Whelan, on informing Harold Lloyd of the uniformly excellent quality of the entries, was enabled to offer ten additional \$10 prizes.

Names of those receiving honorable mention in the contest are listed in the judges' announcement on this page.

BALLYHOO SAFE

Attention of hundreds of passersby was drawn to dynamited safe displayed in window of local bank exploiting "The Border Legion" at the Indiana, Bedford, Imitation currency strewn about, completed the display.

The Lyceum Theatre, Peoria, Ill., was recently commercialized.

WINNERS DIVIDE \$600 FOR EXTRA EFFORT!

With Harold Lloyd, here are the sterling Publix merchandisers who divided \$600 in prizes in the Harold Lloyd - Publix Opinion "Feet First" Campaign Contest. At top, with Mr. Lloyd, is Miss

Madeline Woods, Division Publicity Director of the Publix Great States Theatres, winner of the \$100 first prize for the best campaign submitted in the contest. For the next eight best campaigns,

\$50 awards were made to Coppock, Kelley, Moneyhun, Wolever, Smith, Miss Duhamel, Mendenhall and Kaufman. The next ten best campaigns won \$10 each for McKoy, Holden, Grist, Fred Drachman, Thomas, Whitaker, Harting and Goldstein.



Harold Lloyd, Donor of Prizes



Miss Madeline Woods, Winner of First Prize



E. S. C. Coppock



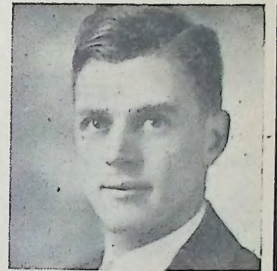
Bob Kelley



Frank Moneyhun



Harl A. Wolever



Lou Smith



Miss Lea Duhamel



J. R. Mendenhall



Les Kaufman



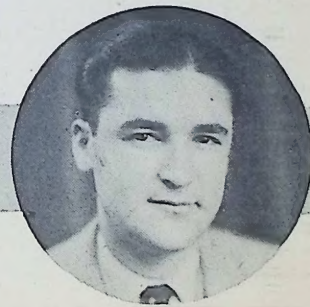
James H. McKoy



Earle M. Holden



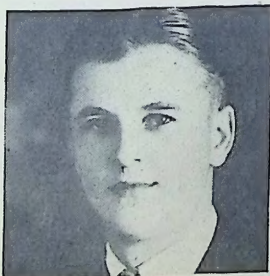
Willis W. Grist, Jr.



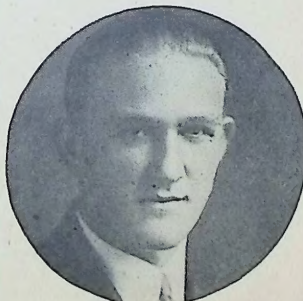
Dave Fred



Roy P. Drachman



Howard Thomas



E. E. Whitaker



Frank Harting



H. H. Goldstein

CATCHY TUNES FOR TUESDAY BROADCAST

There will be plenty of sparkling entertainment for everyone on the Paramount Publix program next Tuesday night (Sept. 9) when the regular weekly hour is put on the air at 10:15 P. M. (E. D. S. T.) over the international network of the Columbia Broadcasting System.

For the music lovers a special program has been arranged, including a cycle of George Gershwin's famous melodies, and for those who are interested in what's going on in the colorful worlds of the stage and screen, Jerry "Close-up" Madison will be on hand in the Paramount Publix Radio Playhouse with his breezy, intimate chatter about the stars.

Among the artists who will contribute to the hour are: Ben Alley, tenor; Helen Nugent, contralto; Mary Charles, mezzo-soprano; Jesse Crawford, organist; Dick Robertson, tenor; the Paramount Publix Orchestra, and a male quartet.

The complete program: Overture—Gershwin Cycle—"Somebody Loves Me," "Lady Be Good," "The Man I Love," "Someone To Watch Over Me," "Clap Yo' Hands."

Orchestra and Voices

"Around the Corner" Orchestra

"So Beats My Heart" Male Quartet

"On The Road To Mandalay" Orchestra and Male Chorus

The Musical Newsreel

Organ Solo

Jesse Crawford

"Eugene Onegin" Orchestra

"A Peach Of A Pair" from the motion picture "Follow Thru"

Helen Nugent and Ben Alley

Medley

"Button Up Your Overcoat" Orchestra

Mary Charles and Dick Robertson

Presentation—"Follow Thru"

"A Peach Of A Pair" Orchestra and Ensemble

LOG CABIN FRONT

An appropriately constructed theatre front proved an excellent medium of advertising for "The Border Legion" at the Rapids, Alexandria, La. Manager H. C. Winham decorated the entire front into a log cabin effect, topping the display with 24 sheet cut-out heads of the stars on both sides.

SELLING ANN'S KNEES TO DETROIT

This is just part of the newspaper space obtained for Ann Pennington during her recent appearance at the Fisher theatre in Detroit by Lyndon Young of the publicity department. It is one of the most complete campaigns on a star's personal appearance which has come to the attention of Publix Opinion recently, and is reproduced for this reason. In addition to more than half a dozen breaks with pictures and stories

in news sections, space was obtained in ads for shoes, dresses, hats, radios, restaurants, fur coats, hosiery and other products. Theatre name and playdates were given special prominence with the name and picture of the dimple-kneed dancer in all of the ads. In addition, most of the stores and firms represented used special window displays during the week to tie in with the advertising.

Beaded Heralds Help Plug 'Let's Go Native'

Beaded heralds were the highlight of an exploitation campaign on "Let's Go Native" at the Olympia, Miami, Fla. Manager James H. McKay had the heralds, to each of which was attached a bead, distributed through town. Copy read: "Here's your costume! Now you can go native too, etc." Lobby and marquee received atmospheric treatment, together with window of leading department store.

Promoted Heralds Plug 'Dawn Patrol' in Joplin

Tie-up with local tooth paste company netted considerable gross at box-office of the Paramount, Joplin, Mo., for showing of "The Dawn Patrol." More than 10,000 heralds were paid for and distributed by 5 co-operating drug dealers. Guest tickets to early purchasers of tooth paste and powder was basis of tie-up.

BOSTON PATRONS DANCE

Dancing each night in the cool grand lounge of the Metropolitan, Boston, has proven a sensational success. Originally planned for one night each week, dancing is now a feature of each week-day night, with the lounge filled from early evening until midnight. Orchestra furnishes music, and a tea-room tie-up furnishes iced tea and a tea-leaf fortune teller. Here's a feature on the stunt planted by Publicity Director Floyd L. Bell and his assistant, Matt O'Brien, in the Boston Sunday Globe.

CHICAGO GALS 'BOOP-A-DOOP'

Nine news stories, half a dozen one, two and three column cuts and 140 radio announcements within a two week period were obtained in the "Boop-a-Doop" contest conducted by the Chicago publicity department in connection with the personal appearance of

Helen Kane at the Oriental theatre. The cost to the theatre was \$25 as cash prize; a jeweler contributed two silver loving cups. The Chicago Evening American and radio station WIBO co-operated in the stunt.

THEATRES OF COUNTRY WATCHING MOVIE-DANCING EXPERIMENT HERE

"What shall we do tonight, Mary?" asks Johnny as he rolls up to his girl friend's house.

"I want to dance," says Mary. Girls aren't so shy nowadays about expressing their ideas on entertainment.

"All right," says Johnny. "We'll go to the movies."

And if Mary is an up-to-date girl, friend she knows that Johnny is taking her to the Metropolitan Theatre where they will see a movie and dance until midnight as well.

The world has grown accustomed to buying toys, bathing suits, light luncheons and electric guitars at drug stores. Of course one can get prescriptions filled as well, but there are no many more fascinating things in drug store than there were a couple of decades ago.

And now the Metropolitan Theatre in old Boston has inaugurated a new idea in the entertainment world. A young man takes his current evening down in the redecorated and refrigerated Metropolitan lounge to dance until midnight, all at no extra cost whatever.

The lounge has a summary look with tummy orange gymling, cool ladies work and panoramic view-door scenes set high up in walls. And there's five entertainment between dances, with Daisy and Buddy Borel as the entertainers.

Apparently every sort of costume is considered proper for this type of two night club. There are girls in pretty Summer chiffons, girls in sport clothes or business suits. And the same wear everything from sport plus-furs to uniforms.

Matt O'Brien says that already telegrams have been received by the theatre from every part of the United States asking the results of the policy of dancing every night from 8 to 12. Theatre managers, who find a slump in summer attendance, wonder if free dancing will lure patrons into their theatres and they'd like to see what happens here in Boston.

NOTED GUESTS ATTEND N. E. PREMIERE

Discovering the fact that Harpo Marx was vacationing at Lake Boonosee, nearby resort, City Manager T. W. McKay of the Strand, Rutland, Vermont, arranged that city's first midnight show, a New England premiere of "Animal Crackers," with Harpo heading a party of distinguished guests.

Personal appearance of Harpo, Neysa McMein and Alice Duer Miller, author of "Manslaughter," another coming picture, was made possible by efforts of H. J. Wilson, assistant manager of the Strand. Print of "Animal Crackers," booked for showing two weeks later, was secured, and the midnight show put over on one day's notice.

Editor of the local paper acted as M. C., introduced the guests to the audience, and lost a wrist watch to Harpo in the process. Publicity for the picture didn't suffer as a result of the editor's part in the performance.

With a packed house for Rutland's first midnight matinee, indications are that these will occur frequently in the future.

Endurance Winners Aid Feature Picture

"Caught Short" playing at the Saenger, Biloxi, Miss., received an excellent opening due to local interest in an added stage attraction.

Two boys who had remained aloft in a tree for 407 hours appeared on the stage. They were supported by a group of young entertainers in a short original sketch with singing and dancing.

SCOUTS PARADE

Boy Scouts of Waco, Texas, paraded to the Waco Theatre on the opening day of "Anybody's War," for Manager J. P. Harrison. Their photo, taken in front of the theatre's mirth-provoking front, and with a large banner prominently displayed, landed in the papers.

STRAW VOTE ON SUNDAY MOVIES

Endeavoring to secure a representative statement of community opinion on the oft-defeated question of Sunday movies in Greenville, Miss., District Manager C. W. Greenblatt has the local paper conducting a straw vote on the proposal to open theatres on Sunday between 1 and 7 P. M.

Theatres appear in no way connected with the balloting, with newspaper shouldering responsibility. Ballots have been mailed to all registered voters. With one-third of the total number of ballots returned, proponents of Sunday movies lead by a majority of three to one. Final results, it is expected, will pave the way to legal action on the proposal.

Adding Machine Window Display Plugs Feature

For "Safety In Numbers," Manager J. G. Hruby of the Harvey Theatre, Harvey, Ill., used a tie-up on which he reports splendid success. Arrangements were made with the local dealers for Burroughs Calculating Machines to furnish a window display of calculating machines and a card bearing selling copy on the picture and the machines.

Ballroom Sets Aside Special Picture Nights

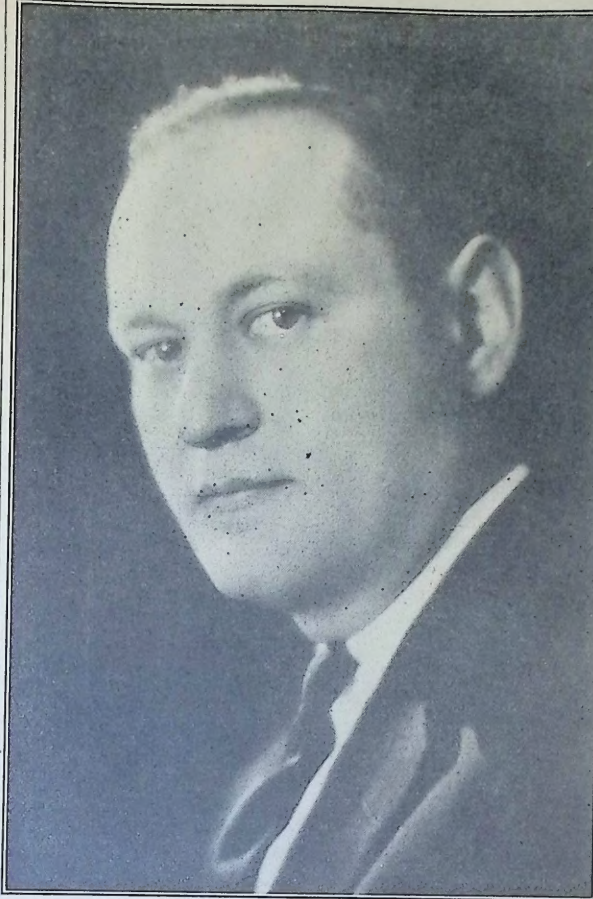
Substituting a guest ticket for the bracelet in Charles Rogers' hands in the 1-sheet on "Safety In Numbers," Manager Dennis Sealing of the Criterion, Enid, Okla., gave the 1-sheet to the girl holding the lucky number at a local ballroom's "Safety In Numbers" night. Orchestra plugged picture music, and leader announced playdates. Girl winning the guest ticket was called to the stage to unfold it in full view of the dancers.

SLICING SPUDS

Colored man peeling potatoes on busy corner in Augusta, Ga., proved to be excellent ballyhoo for "Anybody's War" at the Imperial. Picture played to such a large gross that its run was extended for two days. Manager Frank J. Miller arranged for the stunt.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



HARRY RUBIN
General Supervisor Of Projection

Femme Angle Stressed By Paramount

Another example of Paramount perspicacity that soon reduced itself to hard cash is the realization of the great importance of the woman angle in the making of pictures, according to A. M. Botsford. The appointment of Dorothy Arzner as a full director, and her conspicuous success in turning out consistent box-office pictures, have been the natural consequences of that fore-sight.

"Everyone in show business knows," declared Mr. Botsford, "that if a picture generally appeals to women, it is a box office success. Is it not therefore the most natural thing in the world to allow a woman to have something to say in the production of these pictures, so that the woman's viewpoint might be definitely incorporated in the production? This is precisely what Paramount has done, the first company to do so, according to my knowledge."

"The success of the idea was recently clearly demonstrated when 'Anybody's Woman' was held at the New York Paramount for the second week and did such terrific business that it could readily have been held over for another week. Undoubtedly, the splendid work of Ruth Chatterton, Clive Brooks, Paul Lukas and the supporting cast contributed greatly to the success of the picture. But I believe it is because a woman's viewpoint fused all this talent and material so that the whole should be poignantly effective when viewed by other women, that the picture has had and is continuing to have such a conspicuous success. The scenario was written by a woman, too."

"The woman's angle is intelligently stressed in all Paramount pictures, whether directed by a woman or not. It would do well for theatre and advertising managers to bear this important angle in mind when they are selling these pictures."

USES STAGE SET FOR "ALL QUIET"

Atmospheric stage setting built around the picture sheet at the Uptown, Boston, by Manager A. E. Fowler, Jr., lent much to the effectiveness of the opening of "All Quiet on the Western Front."

House curtain opened slowly as the reveille bugle call sounded on the non-synce, and an effect slide was projected on the picture sheet so that it blended in with the setting of trenches, sandbags, dug-out entrance, etc. Explosion of a flash box at stage center sent up a cloud of white smoke, hiding the screen, and as the smoke cleared the opening title appeared on the picture sheet.

ture shows and in 1908 went out with Cameraphone, the first "talking motion picture." At that time, he was known as the "kid operator," but was beginning to pick up a large amount of practical information which fitted him for a higher type of work. He never got away from operating for any length of time, but occasionally was employed in laboratory work and managed to secure practical experience in film cutting, editing, etc. In the meantime, the motion picture industry was growing and Harry Rubin was growing with it.

Harry Rubin is married, is a Mason and member of the Projectionist's Square Club, the I. A. T. S. E. & M. P. M. O., and the American Projection Society; Society of Motion Picture Engineers and Director of the Projection Advisory Council. He has contributed many important technical papers and articles to the Transactions of the Society of Motion Picture Engineers and various trade publications. Most of all, Harry Rubin, Supervisor of Projection, is a likeable, earnest, hard-working and efficient member of the technical staff of Publix theatres.

GOLF GAME GETS 'EM

This indoor golf game, installed in the lobby of the Tudor theatre in New Orleans at a cost of \$10, has created more comment than any form of lobby entertainment previously tried there, according to Ray Powell, manager, and Margaret Lee, director of publicity. Omaha was the first Publix town to try this stunt. Many others have since adopted the idea. It is free to theatre patrons and always is crowded.



Practical Background Equipped Rubin for Post

With the coming of sound, the work and worries of the Supervisor of Projection were greatly intensified, as they were for everybody else in the industry. To Harry Rubin must be given no little credit for solving many of the pressing problems connected with the inauguration and successful operation of sound entertainment in Publix theatres, and for establishing standards in sound projection which are today accepted by the entire motion picture industry.

Rubin has been the pioneer in the practical development of the Magnascope, atmospheric effects for pictures, etc. He has always been more than a mere technician and his ideas and ideals have been an important influence in the artistic development and standardization of projection and effects in Publix theatres.

As an executive, he has been particularly successful in surrounding himself with men who could carry out these ideas and ideals. Every projectionist in his department knows he must live up to the requirements of care, caution, cleanliness and efficiency of operation. Cordial relations are maintained with his men—but neglect, ignorance and indifference to duty are never tolerated.

Good projection has always been essential but with the coming of sound, it became of supreme importance. Harry Rubin's background and experience are a fitting prelude and preparation for the new era of sound pictures. As Supervisor and Director of projection, he has been connected with Publix theatres since its inception, and has won the personal friendship of hundreds of officials and

employees of Publix Theatres Corporation throughout the United States and Canada. Prior to the formation of Publix theatres, Rubin was in the theatre end of Paramount Famous-Lasky Corporation for 10 years, as a projectionist and later in charge of all projection in the company's Broadway houses.

He was born in New York City and attended the public schools there. While still at school, he began to take an interest in the store shows of the pioneer days of motion pictures. At that period the only specialists were the "general utility men." These were usually boys of the age of Harry Rubin, and they specialized in doing everything that the boss wanted them to do, from taking tickets to occasionally helping out as operators.

One of his earliest jobs was to dress up as an Indian as part of exploitation work for a Western picture. Being mechanically inclined, Harry hung around the booth, picked up the rudimentary knowledge of the early days, and eventually became a full-fledged operator. He was one of the first to secure a New York City operator's license, in 1907, and since that time his work in the motion picture field has been of a technical capacity.

He was connected with some of the earliest traveling motion pic-

BRIGHT LOBBY SELLS RETURN OF M. C.

Return of Frankie Masters as M. C. at the Tivoli, Chicago, and Anniversary Week at the Tower, Chicago, occasioned extensive lobby decoration of the two theatres, accomplished at unusually low cost.

At a total expense of \$22.28 and much elbow grease, Manager G. L. Brandt of the Tivoli shined up his lobby to the point where every incoming patron reacted visibly to the holiday atmosphere he had instilled. Streamers dropped from the upper foyer to the base of the mezzanine floor pillars, where they were gathered in bunches and centered on six large discs exploiting the return of Masters and the forthcoming picture. Two gross of vari-colored balloons completed the display.

Gala aspect of the Tower's lobby was achieved by Manager M. Connor at a cost of \$39. Under the main chandelier a cylindrical hanging of green paper fringe spread out via streamers in sun-ray fashion. More than five hundred balloons made a colorful bid for the eyes of patrons, together with pennants, bunting, etc. Huge cake and floral decorations were promoted in the neighborhood.

FULL PAGE ADS ON "FEET FIRST"

Philco is inserting full page advertisements in six publications featuring photographs of Harold Lloyd in "Feet First." The ads are another of the "no distortion" series which the radio concern has inaugurated and they tell the readers that the picture will soon be seen in leading theatres everywhere.

The ads will appear in the November issues of the American Magazine, Photoplay and True Story, the September 27th issue of Liberty, the September 29th issue of Time and the October 31st issue of Life. Your newsdealer may permit you to slip inserts in one or more of these magazines. Remember that the magazines must not be defaced with rubber stamps or other markings!

The York Theatre, Athol, Mass., will be re-opened September 12th after extensive alterations.

Publix has subleased the Rialto Theatre, Lowell, Mass.

DON'T GET CAUGHT SHORT

At a recent grand-re-opening of an opposition theatre, after it had been closed for two months for renovation, re-installation of sound system, etc., the sound went hay-wire throughout the entire performance. At one time, even the projection machine went dead and a blank screen resulted. The manager frantically had his organist play a few bars but the contrast between the dramatic scene of the picture with the opening bars of the organ was so ludicrous that the audience was disgusted.

Accidents are liable to happen to anyone. Be prepared for them. Plan several devices NOW and instruct your projectionist how to put them in effect when you give him the word. Perhaps some artistically designed slide, begging the indulgence of the audience while the trouble is being repaired and announcing some organ solo or non-synce number in the interim. This would eliminate the ludicrous situation of a heavy dramatic scene being suddenly interrupted by a hot jazz number on the organ. Think about it!

"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

ARTHUR J. MOLSTAD

Fifteen years of practical theatre experience, preceded by an intensive business college course has equipped Arthur J. Molstad, manager of the Regent, Evelyn, Minn. with a thorough knowledge of successful theatre operation. During his many years spent in show business, Molstad worked in every capacity in the theatre, from bill poster to manager, and consequently is well acquainted with every phase of theatre operation.

A. J. Molstad

Prior to his joining the ranks of Finkelstein & Ruben in 1926, as assistant manager of the State, Eau Claire, Wisconsin, Molstad worked for the Albert Lea Amusement Corporation in Minneapolis, and also for V. P. Valleau, an independent theatre owner. Molstad received his present assignment in December, 1929.

HUGO PLATH

The nickelodeon days of show business lay claim to another Publix manager in Hugo Plath of the Ritz, Westaco, Texas, who entered the motion picture field in 1912 as doorman and projectionist of the Crescent, Temple, Texas, one of the first 5 and 10 cent show-places to appear in that state.

Hugo Plath

Plath rose to the position of manager of the Crescent within a comparatively short time. When the E. H. Hulsey Circuit purchased that house, Plath was retained as manager. The Hulsey chain later merged with Southern Enterprises at which time Plath was assigned to manage a few operations in several Texas towns. He remained in the employ of Southern Enterprises until the latter organization joined the Dent Theatres, Inc. Plath remained with that firm until Publix acquired the Dent Theatres, when he was retained as manager.

LEO M. RIDOUT

Leo M. Ridout, manager of the Rialto, Denison, Texas, and a native of the Lone Star State, has confined his 18 years of theatre operating activity to the town of Denison. He entered show business in 1912, after having spent several years as a retail store proprietor. When his father built and independently operated the Star in Denison, Ridout, in 1912, deserted his selling job and the counter practices and embarked upon a vocation of satisfying the entertainment wants of the local populace. During his extended stay in Denison, Ridout has worked for Southern Enterprises, Dent Theatres and Publix, in the order named, resulting from acquisition of the theatre originally constructed by the elder Ridout.

L. M. Ridout

CHARLES D. COOLEY

About 20 years ago, Charles D. Cooley, manager of the Seminole, Tampa, Fla., was engaged in the amusement industry in Paris when he decided that the time was ripe to enter another phase of the entertainment profession—theatre management. Since then he has been actively connected with that branch of the theatre.

C. D. Cooley

In 1915, after having arrived in America several years later, before, Cooley organized the Strand Amusement Company, acting as its president and general manager, with headquarters in Tampa. Five years later, after that organization had acquired four theatres, Southern Enterprises, Inc., purchased all the theatres and appointed Cooley city manager. He remained in that capacity for three years and then deserted the theatre for a fling at real estate. In 1929, he reentered show business and was assigned his present position.

WILLIAM W. LEWIS

After spending more than ten years in the mercantile field, doing clerical work, in order to defray expenses incurred at a high school and Oklahoma University, William W. Lewis, manager of the Old Mill, Dallas, Texas, resigned and then directed his efforts to the theatrical industry. Lewis entered show business in 1928, securing a job at the Orpheum, Kansas City, as assistant treasurer. When he left one year later to join Paramount as a traveling film check-mounter as he had risen to the position of treasurer for the Orpheum. A hanker for theatre management, he was assigned in September, 1929, to the Strand, Yonkers, N. Y., for special training. He received his present assignment in December, 1929, after completing a 12 weeks course of training in Poughkeepsie and Houston.

W. W. Lewis

The halcyon days of show boat operation and tent opera entertainments were the fore-runner of Harry W. Rice's theatre management career. At present Rice is managing the Saenger Theatre, Meridian, Miss., completing ten years of successful operation under the Saenger Theatres, Inc., banner. Prior to entering the employ of the Saenger organization, Rice toured the country as a show agent for several road show companies. During the summer months he would either run a boat show on the rivers or sponsor opera performances under the 'big tent.' A few of the old time road show companies that employed Rice were the Foster Amusement Company of Des Moines, Klimpt and Gazolla, Kilroy and Britton, Harry Scott and Harvey D. Orr.

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Picture Sold By Effective Stunts

Two imaginative exploitation stunts helped sell 'Anybody's War' when it played at the Columbia, Davenport, Ia. The stunt, planned by Manager John Krier, consisted of a newspaper contest, in which children entered their pet dogs in a "best dressed dog coat."

The theatre furnished \$7.50 in gold and theatre tickets as prizes which were awarded to the most comical dog, the largest dog, the smallest dog, and the best dressed dog.

The Davenport Democrat, local paper, was generous with its news space in announcing this contest, for it made good human interest reading. The contestants met at the newspaper office and paraded to the theatre with their dogs.

Two men in black face make-up and costumed in ill-fitting soldier uniforms carried a huge comb-board razor on the street. On the blade and handle of the razor was lettered copy about the picture.

Intensive campaigns to sell this picture have also proved successful at the Colorado, Pueblo, where Manager George M. Watson constructed his lobby in Army Style and also conducted a dog parade. Manager Lionel Wasson and Publicity Director Charles Schaeffer of the World, Omaha, Neb., received splendid co-operation from local tire company on this picture besides using eye-catching balloons on the street.

Cards In Lobby Help Exploit 'Queen High'

Manager Ollie Brownlee used a card stunt in the lobby to attract attention for his current picture, "Queen High," at the New, Fort Smith, Ark.

The stunt was actually used for the three days preceding run of picture. A table was placed in the lobby on which was a deck of cards. Alongside of the table was an art panel stating that anyone cutting the cards and getting a Queen would receive a guest ticket to see "Queen High."

Screen For Election Utilized by Manager

A large screen on the main street of Hope, Arkansas, for election returns was utilized by Frank Harting, manager of the Saenger theatre, for slides on his current and coming attractions, as well as several filled with good institutional copy.

Harting offered his services as slide writer and projection machine operator, in return for the privilege of alternating voting results with his own slides. A crowd of 7,000 watched the returns.

FIRST FIVE

First five persons making a hole in one each week at this Tom Thumb golf course in Bloomington, Ill., receive guest tickets to the Irvin theatre. In return theatre gets this big attraction copy on the "club house." Results of the tie-up are excellent, according to Ralph Lawler, city manager.

Cops Issue Summonses For 'Safety In Numbers'

When "Safety In Numbers" played in the Lincoln-Dixie Theatre, Chicago Heights, Ill., Manager A. J. Damon arranged with the police Department to distribute an "Arrest Summons"; a unique card made up in the style of the regular traffic tags and which contained copy about careful driving and the importance of knowing one's license number.

The cops co-operated and handed out many summonses which caused considerable attention and comment. Damon reports that many humorous incidents resulted, and that the use of the stunt got word-of-mouth comment far beyond his greatest expectations.

Classified Ad Contest Aids 'Blushing Brides'

Plenty of free space was obtained in the local paper for "Our Blushing Brides," at the Imperial, Meridian, Miss., due to classified ad contest promoted by Manager Harry Rice. Names of brides of current year were printed throughout classified section. Lucky women received guest tickets to the Imperial. Detailed information of the contest appeared in a 2 column, 20 inch ad, which also mentioned picture, star, theatre and playdates.

WINS THANKS OF CUBAN REPUBLIC

Aftermath of the stunt pulled in Miami by Manager Earle M. Holden, in inviting representatives of the Cuban Government to fly over for the premiere of "Dawn Patrol" at the Fairfax Theatre, is a letter from the Secretary of State, Republic of Cuba, thanking him for the courtesies extended the official party.

Papers went for the letter as strongly as they did for the original story.

Free Envelopes For Mailing Magazine

Patrons of Perth Amboy theatres receive copies of the New Jersey edition of "Entertainment Magazine," published by Publix New York Theatres, in envelopes furnished free by the Woodbridge Independent, Perth Amboy paper, in return for a printed plug on the envelope.

Tie-up made by Walter Morris, manager of the Majestic in Perth Amboy.

GETS OUT TABLOID

"Tabloid" throwaway on "Manslaughter" featured the campaign of Manager Ray Allison of the Texas, San Antonio, on the Colbert-March picture. Ads paid for it.

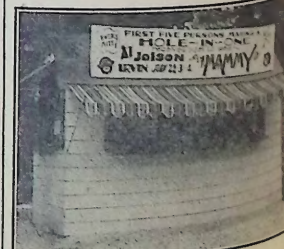
Amateur Contest Aids Grosses On Picture

When the State Theatre, Anderson, Indiana, played 'Dangerous Nan McGrew,' an added entertainment and advertising feature helped immensely to build grosses for Manager Harry Muller's operation. Miss Claire Bart, winner of an amateur "Poo Poo Padoo" contest appeared on the stage and acted as Mistress of Ceremonies for a "Poo Poo Padoo" contest conducted in Anderson.

Daily newspapers gave the contest lots of space and the novelty of the contest and presentation not only was a box-office attraction in itself, but centered attraction on the showing of 'Dangerous Nan McGrew.'

Circulation Building Gag Plugs Attraction

"The Sap From Syracuse" at the Saenger, Pensacola, Fla., received a quarter page free mention in the local paper through a newspaper circulation builder contest. Photo of Jack Oakie, supplied by Manager John A. Jones, appeared at the top of the ad. Copy on manner of winning guest tickets to the attraction was overshadowed by effective copy on picture, theatre and playdates.



'MANSLAUGHTER' CAMPAIGN IN HOUSTON

City officials, the Chamber of Commerce, and sixty industrial plants helped the Metropolitan theatre in Houston, Texas, the Publix de luxe house of that city, put over Paramount's "Manslaughter."

For the first time in the history of the state, a judge sentenced speeders and reckless drivers to see a movie. Judge Fowler, justice of the police court, saw the picture while on his vacation in Wyoming a week before the Met played the picture, and was so struck with its moral that when approached by the theatre, he immediately agreed to the stunt for the moral good it would do. About sixty speeders were sentenced to see "Manslaughter" the day before and the opening day of the picture, the newspapers picking up the gag; a news service sent the gag out to all of its subscribing papers.

The Chamber of Commerce put on a special "Traffic Accident Prevention Week," tied up sixty industrial plants, comprising about fifteen thousand employees, put tack cards and window cards all over town, and sent out pledges carrying "Manslaughter" copy to each employee of the plants, in addition to making short talks on safety and the moral of "Manslaughter" to these industries. The city safety council furnished the Met with 5,000 copies of the city traffic ordinances, allowed the theatre to imprint them with "Manslaughter" copy, and to put them in parked cars along the main business thoroughfares.

Besides the city and Chamber of Commerce tie ups, fifteen newsboys were furnished with small tabloid sheets at ten p. m. the night before the picture opened, and put them in the midnight edition of the morning paper, yelling "Society Woman Convicted of 'Manslaughter'" as their come-on for the night. Five thousand of the tabs were also distributed, and half cost paid, by a chain of Walgreen drug stores, to their customers during the current showing of the picture.

STORE SEEKS THESE TIE-UPS!

Realizing that all of its customers are movie fans, the Boston Store, largest medium price department store in Chicago, is constantly ASKING the Publix department for tie-ups and exploitation stunts similar to those below. In return for per-

sonal appearance of masters of ceremony and stage celebrities, the store gives liberal advertising space to the theatre and attraction. The idea should be repeatable in many Publix cities. It costs nothing and the benefits are worth going after.

The collage features several movie posters and advertisements. At the top left is a poster for "THE GAY NINETIES" featuring Mark Fisher and Bob Nolan, with the text "You Are Invited to See". Below it is a poster for "THE FLORODORA GIRL" featuring Marion Davies. To the right is a poster for "MARK FISHER" with the text "FASHION MASTER OF CEREMONIES" and "FEATURED THIS WEEK at the BALABAN & KATZ ORIENTAL THEATRE". Further right is a poster for "RAYMOND MERGOLA" with the text "Attention Children and Parents!" and "BOSTON STORE". At the bottom right is a poster for "COMMANDER BYRD" with the text "FREE-To Every Child" and "GLIDER AIRPLANE".

CHICAGO STORE ASKS THEATRE FOR TIE-UPS

The advisability of tying up with a medium priced department store is well illustrated by the results obtained by Milt Levy of the Chicago advertising office in his tie-up with the Boston Store of Chicago. The store is the largest medium price establishment in the city.

The situation has developed until they are constantly asking for exploitation stunts, realizing that they cater to the same class as the moving picture theatres. Up to now the tie-up has taken the form of personal appearances of masters of ceremonies and of celebs, and has rewarded the theatre with over five thousand lines of advertising.... and this advertising was placed in large daily papers, and not neighborhood ones.

Store is most anxious for this type of work, and the idea should be easily repeatable in many cities. It costs the theatre absolutely nothing and reaps big dividends in advertising space. Levy is now at work with a contest with this same store in which it will be necessary for people to buy a ticket to the theatre in order to enter the contest.

Picture Exploited At R. R. Employee's Outing

City Manager M. E. Berman and Manager George Mahoney seized the opportunity of successfully exploiting "The Unholy Three," at the Rialto, Joliet, Ill., at an outing attended by thousands of railroad employees. Man, appropriately garbed, with a banner on his back, comprised the ballyhoo.

ANIMAL CRACKERS

Exploiting "Animal Crackers," District Manager Howard W. McCoy promoted 20,000 bags of animal crackers from the Consumers Biscuit Co., for distribution in advance of showing of the Marx Brothers picture in New Orleans. Ticks patrons, and the biscuit company is also pleased.

BALLYHOOS AID THREE PICTURES

Ballyhoo activities at the Palace, Marion, Ohio, have been going at full blast and producing excellent results at the box-office, as witnessed by exploitation recently undertaken for three pictures.

A large die made of sign cloth, mounted on wood frame and appropriately worded, was rolled through downtown streets by a black-face ballyhoo man in soldier's uniform to exploit "Anybody's War."

Well-groomed man in evening clothes aided receipts for "Richest Man in the World," by pulling bannered coaster wagon through town, presumably laden with money bags. An ice weight guessing contest plugged "The Unholy Three." Still of Chaney was frozen into large cake of ice which was displayed in lobby. City Manager Floyd Morrow responsible for stunts.

STUNTS FOR BYRD

Boy Scouts were induced by Manager B. W. Bickert to escort the print of the Byrd film from the express office to the Tivoli Theatre in Chattanooga, Tenn. A charcoal picture of Admiral Byrd was presented to the mayor of the city. Both stunts got newspaper space.

BIRTHDAY BALLYHOO

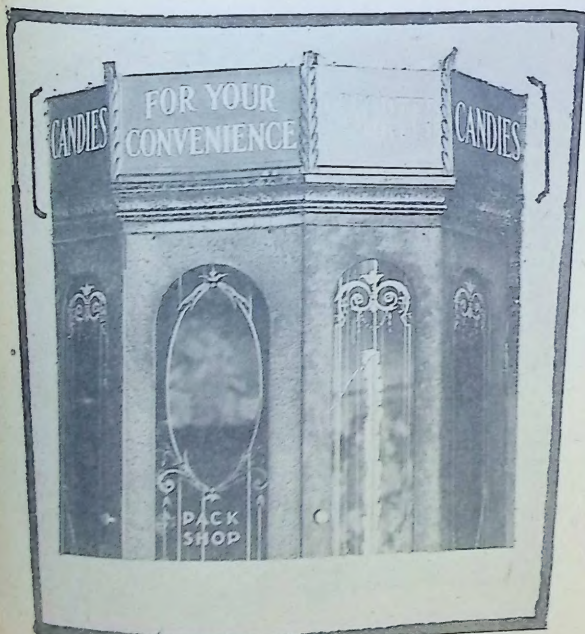
A congratulatory story, appearing in the local paper and written by Manager Edward Harrison, ushered in the first anniversary of the Broadway, Springfield, Mass. A huge birthday cake, donated by baker and presented to local hospital, was good for story in town paper.

THIS WAS ENTIRELY FREE!

Full page ad from the South Bend Tribune reproduced here is one of the reasons the Colfax Theatre had a splendid opening on "With Byrd at the South Pole." With a big opening, the picture took care of itself the rest of its run. Layout and copy are by Manager H. L. Davidson, who cleverly utilized the original headlines of the paper the day Byrd actually flew over the Pole, last November. Remembering a recent tip in Publix Opinion, wherein managers were counselled to swap publicity on pictures for newsboys' theatre parties, rather than mere publicity on the theatre party, Davidson entertained newsboys in return for the page ad, which didn't cost his theatre a cent. Note how he incorporated Mae Tinee's five-star review from the Chicago Tribune in the ad; Chicago is only 90 miles away, and the Trib has both prestige and circulation in South Bend. Congratulations are in order, and Davidson gets Publix Opinion's.

ATTRACTS ATTENTION!

A newly designed illuminated metal sign with transparent etched glass and raised lettering is available for use with candy sales machines, and, according to word from Bruce Powell of the Candy Sales Department, has boosted sales considerably wherever adopted. These signs are distributed from the Home Office. Cost is \$13.85. Sign and upper part of machine are illustrated. Send in your order now!



Amateur Contests Are Successful In Biloxi

Monte Hance, manager of the Saenger theatre in Biloxi, Miss., has been having great success with amateur nights. He conducted a series of talent contests and took the winners to Hattiesburg to compete for district honors.

The amateur programs are rehearsed in advance under the supervision of the manager and have been found filled with entertainment by his audiences. Newspapers have been generous with space.

FREE DOUBLE SPREAD

Double-spread co-op ad on the Byrd picture was promoted by R. E. Armstrong, publicity director of the Seattle Paramount. Based on contest, with entrants making rounds of cooperating stores to identify photos of members of the expedition, reproduced around the border of the spread.

EXPLOITS NEWSREEL

When the parents involved in the recent baby mix-up appeared in a news-reel at the Kentucky, Lexington, Manager Herman Bamberger exploited that fact with the aid of an appropriately bannered baby carriage.

PARROT BALLYHOO

Caged parrot ballyhooed "The Unholy Three" for Manager Leo Ridout of the Rialto, Dennison, Texas. Copy under the cage tied-in with Chaney's parrot imitation.

The advertisement is for the movie "WITH BYRD AT THE SOUTH POLE". It features a large portrait of a man in a suit on the left and a woman in polar gear on the right. The text includes "The South Bend Tribune", "BYRD FLIES OVER SOUTH POLE!", "And You Can Make This Sensational Flight With Him!", "See The American Flag Dropped On The Very Top Of The South Pole!", "Travel Over That Bleak Land Where Woman Has Never Been and See Amazing Scenes Never Before Seen By Man or Camera!", "IT'S THE GREATEST ADVENTURE THRILL SINCE COLUMBUS DISCOVERED AMERICA!", "WITH BYRD AT THE SOUTH POLE", "Paramount's Colossal Achievement Actually Filmed At The Bottom Of The World!", "FLOYD GIBBONS", "Showing For 4 Days Only WED.-THURS.-FRI.-SAT. JULY 2-3-4-5", and "COLFAX THEATRE".

TICKET STUBS UTILIZED IN SALES

The patron's end of the ticket stub is being utilized by I. Jay Faggen, manager of the Regal Theatre in Chicago, to get publicity and additional patronage, according to a report from his district manager, L. H. Dally.

Tie-ups with various merchants in the neighborhood gives these stubs a value of a five or ten per cent discount in the purchase of merchandise, including wearing apparel, home furnishings and drug store specialties. A large poster board in the lobby gives the names of the stores at which the ticket stubs are redeemable as discount coupons.

A screen trailer informs patrons of the opportunity in the following language:

"Today it is possible to get more value for your money than at any time since before the war. Your neighborhood merchant offers wonderful bargains in almost everything from pins to automobiles.

"In the Regal lobby you will observe a sign on which is listed a group of your most progressive merchants. Take the stub of your Regal theatre ticket to any of these merchants and they will give you a substantial discount on any purchase.

"Included among these are such outstanding firms as Neisner Bros., Joseph Shoe Co., L. Fish Furniture Co., Freda Cross Corset Shop, Westark Radio Store, Gro-a-Nu Beauty Studios, Gushinere's Photography, Lewis Bros. Drug Store, Kanx Jewelry Shop and Le Bow's Dress Shop.

"It is even possible to present your Regal ticket stub to the Smith Travel Bureau and obtain five per cent discounts on motor bus trips to St. Louis or Detroit, with a special 10 per cent discount to Detroit for the Elks convention, week of August 28th.

"Save your ticket stub. It will be the means of saving many dollars for you!"

Two Editorials Boost Pictures In One Month

George D. Irwin, manager of the Paramount theatre in St. Cloud, Minn., has obtained two editorials on motion pictures in the St. Cloud Daily Times since the theatre reopened for the season on August 1st.

The last one, with the caption "A Picture Worth Seeing," tells readers that "All Quiet on the Western Front" is a more potent argument against warfare than a dozen peace treaties and disarmament conferences.

Personal Appearance Aided By Comic Strip

Publicity Director Cliff Gill recently took advantage of the syndicated "Harold Teen" cartoon and celebrated "Boop Boopa Doop" sundae, to exploit the personal appearance of Helen Kane at the Minnesota Theatre. Enlarged photostatic copies of the strip, with appropriate copy attached, were placed in much frequented soda fountains throughout the loop, on day of opening.

SUBPEONAS

Reproduction of local subpeonas, with effective copy inserted, was used to advertise "For The Defense" at the Metropolitan, Houston, Texas. Publicity Director Bob Kelley had 15,000 distributed in office buildings and on streets.

PROFILES SKETCHED

Story and illustration of sketched portrait in the Boston Globe, planted by Publicity Director Floyd Bell, told readers of new patron service at the Metropolitan, where artist sketches patrons as lobby entertainment.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

METRO

"THE LAUREL-HARDY MURDER CASE," with Laurel and Hardy (30 min.) Story: This is an ambitious attempt and for that reason fails to be as amusing as some of this team's former efforts. As the story opens we find the two boys sitting on a dock fishing. Hardy reads in a paper that a search is being conducted for the late Ebenezer Laurel's heir. The boys decide that Stan Laurel is the heir and start out for the old man's house. Next scene is the interior of the old house with a dozen or more alleged heirs collected for the reading of the will. They are told that the old man was murdered and are assigned by the detective in charge to rooms to retire for the night. Laurel and Hardy arrive and are also assigned to a room; the one in which the old man was murdered. Bats flying in the room, flashes of lightning, doors slamming and all the tricks are used to frighten the boys. In the end it turns out that the old housekeeper has been doing away with the other heirs so that she might come into the fortune. Hardy struggles with the housekeeper trying to avoid being knifed. Next shot shows the two boys back on the dock wrestling with each other and it is evident that it has all been a dream. Closes as they fall into the water.

Criticism: Good comedy but drags a bit in spots.

Booking-Routining: This is in three reels and runs thirty minutes. Can be used with anything except mystery feature. Would spot a fast cartoon between this subject and feature, closing with feature.

Exploitation: Title will undoubtedly sell this short and should be displayed prominently in all copy, with card in lobby.

"GIRL SHOCK," with Charlie Chase (19 min.) Story: Charlie is addicted to fits when touching any member of the opposite sex. His fiancée explains the reason for this to her father. As she talks flash back shows Charlie being rescued by women soldiers of the Russian army and nursed back to health by them. This gives him "girl shock." Scene comes up to present and Charlie arrives at the house party. Everytime he shakes hands with a feminine guest he has a fit and of course numerous complications ensue. An eminent psychologist (comedy character) is called in and he tries in many ways to save Charlie. As a last resort he is given a blood transfusion. The girl's father gives of his blood. If the operation is successful Charlie will have the same characteristics of the older man, so the doctor tells the girl and her mother. The operation is more than successful and the subject ends with Charlie chasing every nurse in the hospital and the father getting crowned with a vase by his wife.

Criticism: Excellent comedy. Novel, fast and funny.

Booking-Routining: Can be played with anything but excellent for a program containing an outdoor or Western feature. Spot immediately ahead of feature. Other shorts should be musical and novelty.

Exploitation: This one can back up some good plugging. Plug on title and explain the difference between "shell shock" and "girl shock." Feature Chase's name prominently in lobby card.

PATHE

"TWO PLUS FOURS," with Nat Carr, Thelma Hill (20 min.) Story: Opens in interior of Pullman car with car full of college boys returning from vacation. When they arrive in town they journey to "Ripstich's" tailor shop and convince him that altho they are broke they should all be trusted for a suit of clothes. When they leave the landlord arrives on the scene and demands the rent or else he'll throw the tailor out. The girl hears about it and goes to the boys' frat house and demands that they help "Ripstich" who has always helped them. They come to the rescue nobly and pay off the palm-itching landlord. Closes with gang on horse and wagon singing a tribute to "Ripstich" which is a parody on "The Stein Song."

Criticism: A good comedy. Full of youth and pep.

Booking-Routining: Can be used with anything except collegiate feature. Avoid using the screen song "The Stein Song" on same bill account travesty of this melody, and avoid playing near Vitaphone subject "The Collegiate Model." Spot immediately ahead feature. Other shorts should be musical or novelty.

Exploitation: Use Nat Carr's name but sell from collegiate angle.

"SOME BABIES," with Little Billie, Bob Carney, Ruth Hiatt (20 min.) Story: A tired business man is ordered to amuse himself by his doctor. They choose a vaudeville show for the afternoon's diversion. At the show Carney and Little Billie are doing a hoofing act which is so bad they are thrown out by the stage-manager, but not before their antics have amused the T. B. M. Leaving the theatre the boys meet a girl and, saving her purse, learn that she is one of the judges at the Baby Show. Utilizing a bright idea, Carney dresses little Billie as a baby and enters him in the show. As the judges arrive at their basket the T. B. M. who is the girl's father also appears on the scene. Everything turns out well as the father hires the two boys to entertain him.

Criticism: Amusing comedy. Several good laughs in Baby Show sequence.

Booking-Routining: There have been a number of subjects using a baby show scene lately. Avoid booking them too closely. This subject may be used with anything and can be spotted immediately prior to feature. Other shorts should be musical and novelty.

Exploitation: Little Billie's name should be mentioned. Excellent subject for children.

"CARNIVAL REVUE," with T. Roy Barnes, Ruth Hiatt, Ray Hughes (20 min.) Story: Barnes is the owner of a carnival show with Hiatt as his niece. "Komo" their mind reader deserts them but Hughes as the girl's sweetheart volunteers to act as the mystic. Body of story is taken up with good shots of the carnival, the spiel in front of the tent and a clown apache dance. "Komo's" turn finally comes and Barnes and Hughes work the old comedy mind-reading hit. They are interrupted by the real "Komo" who has brought a sheriff and demands his money. Hughes comes to the rescue and supplies it and it ends in a clinch between the boy and the girl.

Criticism: Production and cast excellent. Should be pleaser.

Booking-Routining: Avoid booking with "SWING HIGH" (some of whose sets are utilized) or "UNHOLY THREE" or other carnival or circus features. Would be excellent with dressed up feature. Spot immediately ahead of feature. Other shorts musical or novelty.

Exploitation: T. Roy Barnes may mean something if mentioned.

"ARCTIC ANTICS," Silly Symphony Cartoon (7 min.) Synopsis: Using the frozen North for a background the cartoonist has, in this one, the animals of that part of the country for his subjects. Polar Bears, Walruses, Seals, Sea Lions, Penguins, etc., all do their dances, drills, etc. Criticism: Average cartoon of this series. Booking-Routining: Can be used to best advantage when spotted after semi-dramatic feature. Exploitation: Usual cartoon mention.

EDUCATIONAL

"VACATION LOVES," with Andy Clyde, Patsy O'Leary (Sennett) (21 min.) Story: Clyde as a rich Western oil baron is vacationing at the Seashore. While in swimming he meets an infamous widow and while trying to save her from drowning almost drowns himself. She rescues him and brings him to her house. He is infatuated with her to such an extent that he is unable to sleep that night. A friend of his (who unknown to himself is the girl's brother) advises him to write the girl of his love. This he does and the scheming pair hold his letter for blackmail. His daughter, however, has a boy-friend who is unwilling to let the old man be made a fool of and who by a bit of strategy gets the letter back. In his love scenes with the girl, Clyde has some very sly stuff which is put over very nicely.

Criticism: Smart little comedy, well done.

Book-Routining: Can be used with anything. Spot immediately prior to feature. Preceding short should be musical. If other short is needed for time, use cartoon.

Exploitation: Use the Sennett name and mention Clyde.

"KANGAROO STEAK," Terry-Toon Cartoon (6 min.) Story: Adventures of a hunter evidently in Australia hunting kangaroos. Undoubtedly first time kangaroo has been used as an animal character. The animals do the usual musical stunts. Boomerang throwing is utilized for some comedy and end comes with skunks chasing the hunter and his dogs.

Criticism: Slightly above average. Contains plenty of pep.

Booking-Routining: Can be used with anything. Can be used to advantage following heavy feature.

Exploitation: Kangaroo and boomerang angle might be of use.

"GOODYE LEGS," with Andy Clyde, Daphne Pollard, (22 min.) Story: Opens at a musical with the prize student performing. The boy signs her to a contract for his father's show and in doing so promptly falls in love with her. She goes to the theatre for rehearsal and in the dressing room discovers some leg pads which she puts on in a spirit of fun. The father sees her, thinks her legs look that way naturally and fires her. Next scene is in courtroom with the girl suing for breach-of-promise. The father acts as his own attorney and cross-examines the girl. When she crosses her legs and he sees her legs, however, he gives her back her job and it ends with her in the boy's arms.

Criticism: Smoothly done in the Sennett manner. Comedy depends on situations. Good entertainment.

Booking-Routining: Avoid booking with feature that contains courtroom sequence. Otherwise can be booked safely with anything. In routining follow it with feature or above average cartoon and then feature. Close in as kiss is held. Do not use to follow operatic singer as opening is burlesque of one.

Exploitation: Suggest a card in the lobby and a line in the ads. Use the Sennett name. A line such as "A rollicking farce of a Follies' Girl and her—er—limbs" would be suitable.

UNIVERSAL

"Parlez Vous," with Slim Summerville, Eddie Gribbon, Sally Blane (21 min.) Story: This one has a nice little plot, is well developed, and ends with a wow. A troupe of dough-boys arrive in a small French town and are billeted there. Slim is the bugler of the Company with Gribbon the top sergeant. They both become interested in the same French girl, but on account of his rank, Gribbon has the advantage. However, whenever Slim wants to see the girl he blows assembly and while the Company is lining up he gets in his work. Later he explains to the girl that his job is an important one and shows her the different calls on the bugle, "MESS," "FIRE DRILL," "ASSEMBLY," etc. As a result he has the troupe running all over the town, obeying the calls. (Bit excellently done.) After taps that night, both boys call upon the girl. They hide in the closet when the captain enters to find out what is going on. He suspects there is someone in the closet and orders them out. The closet door opens and out comes the Company band (playing), and a horse ridden by three dough-boys. Finish is a surprise and should be a howl.

Criticism: Excellent. Should be sure fire anywhere. Production above average.

Booking-Routining: Do not use with any war feature and keep away from the R. K. O. short "Men Without Skirts." Should be given prominent position, preferably immediately prior to the feature, although good cartoon may be used between them. Close in quickly at end to aid black-out finish.

Exploitation: Suggest carrying heavy mention on this subject, as it is able to back it up. Featured players are all known names and may be mentioned. Suggest trade on angle of what a bugler can do to an army when he goes on the loose. Suitable tie-ups could be arranged with the American Legion.

"The Leather Pushers," Episode No. 1, with Kane Richman, Sam Hardy, Jack White, Nora Lane, Sally Blane. (21 min.) Story: This is the first of the new "Leather Pushers" series. Disregarding all the previous silent issues of the series, this one has Kane Richman the disinherited playboy taking up professional ager agrees to handle him and gives him the ring name of career and gives him back his engagement ring. He sticks to the idea however, and we are shown his first fight, which he wins even after hurting his hand in his dressing room just prior to the contest.

Criticism: Production, direction, etc., excellent. Kane Richman as acceptable in the old Denny role. Balance of cast are pleasing.

Booking-Routining: Should be given usual serial treatment.

Exploitation: The names of the series is well known and liked from the old silent subject. Plug the fact that this is the NEW series, in sound.

SELLING "THE SEA WOLF"

BY GLENDON ALLVINE
Advertising Manager, Fox Films
(Not For Publication)

Of all the writers of sea yarns, there's none to rival Jack London. And of all the romances from his vivid and powerful pen, "The Sea Wolf" carries the biggest wallop. For stark realism, swift action, and elemental human passions, you can't beat this one.

Here's the first picture, silent or talking, to have all nautical scenes actually filmed at sea. An old sealing schooner was transformed into a floating studio. You can guess what that means in realistic and thrilling photography.

Also, this is the first of London's stories to reach the audible screen. Your public is waiting for it.

What a story it is! The domineering, brutal sea captain, afraid of no man, and glorying in physical prowess. And his two victims—one a beautiful girl and the other a sensitive youth. Only the imagination of a genius like Jack London could have created these breath-taking climaxes.

The role of "Wolf" Larsen is a perfect fit for Milton Sills. As a two-fisted fighter, he cleans up.

Raymond Hackett goes up another notch as a popular juvenile. He shows plenty of stuff in this picture.

Theatregoers will fall promptly and hard for Jane Keith, a newcomer with personality to spare and looks to write home about.

Your Jack London public is as universal as the public that buys groceries. All of his adventure yarns are popular, but those whose action takes place at sea—particularly "The Sea Wolf"—are the favorites. Tie-ups with libraries and bookstores should be made well in advance.

Arrange for window displays of the Fox movietone edition of the novel, published by Grosset and Dunlap, stunningly illustrated with scenes from the picture.

Sell Milton Sills strong. In rugged, he-man roles, this actor is in a class by himself, and "The Sea Wolf" provides full scope for his talents.

Play up the author and the eternal fascination of the sea. Get a load of the lobby display and lithographs for pictorial punch.

You can depend upon "The Sea Wolf" to deliver 100 per cent entertainment to your customers. They'll thank you—at the box office.

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Public Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Light Ray: A thin line of light having no appreciable area of cross section.

Loop: In projection, the slack film left between the upper sprocket and the top of the gate tension shoes, and between the lower end of the gate tension shoes and the lower sprocket, in order that the film between the two loops may stop and start intermittently while the rest of the film has continuous motion.

Magnet: In the ordinary acceptance of the term, a body of iron charged with magnetism and generating a magnetic circuit or field. A magnet may be a permanent magnet (a polarized electro-magnet), in which case the magnetic field is always present in considerable strength, or it may be an electro-magnet only when "excited" by passing a current of electricity over wires wound around it. Magnets, either permanent or otherwise, may be made more powerful by passing an electric current over wires coiled around them.

Magnet Core: The bar of iron or steel around which the magnetic coil is wound.

Magnetic Field: (a) the space immediately surrounding the poles of a magnet through which the magnetic force acts. It is strongest near the surface of the magnet poles, decreasing rapidly in strength with distance, finally disappearing entirely. (b) The space immediately surrounding any wire conveying alternating current.

Mains: A term variously used, but commonly designating the wires of the principal distribution circuits of an electric system.

Mains, Street: The wires of the street circuit which supplies the house service wires.

Mat: In projection, the paper mask used to outline the photograph of a stereo slide.

Measuring: An instrument for measuring.

Mica: A mineral substance, mined in certain places. It is semi-

transparent, may be split into very thin sheets and has high insulating and heat resisting powers. It is used for projection arc lamp insulation.

Misframe: In a film a wrongly made splice through which a part of one photograph is eliminated. In projection the showing of a portion of two pictures on the screen at the same time.

Motor, Electric: A machine for transposing electrical power into mechanical power.

Motor Generator: In projection, a machine consisting usually of an A.C. motor direct connected to a D.C. generator for the purpose of generating D.C. with power supplied by A.C. The resultant D.C. may be of higher, lower, or the same voltage as the A.C. supply, but for projection work it is, in modern and efficient machines, supplied at arc voltage by a generator wound for constant current. Also see "Rotary Converter." Motor generators are also used in projection for the purpose of reducing D.C. supply to projection arc voltage.

Motor Generator Set: See "Motor Generator."

Negative: The opposite to positive. In electrical apparatus the pole toward which the current is presumed to flow.

Negative Carbon: In a D.C. arc lamp the lower carbon to which the current flows across the arc from the positive carbon.

Negative Film: The film which is exposed to light in the camera. The film upon which the original image is impressed. The film from which positive prints are made.

Observation Port: The opening in the front projection room wall through which the projectionist views the screen.

Ohm: The unit of resistance.

Ohm's Law: The law that, considering a uniform flow of current is given circuit, the ampererent is equal to the F.M.F., in age is divided by the resistance volts, divided by the resistance in ohms. The law is expressed by simple formulas.

Trailer Gains Support of Flyers

Noting a tendency on the part of audiences witnessing war-aviation pictures to gain the impression that aviation is more dangerous than it really is, Manager Earle M. Holden of the Fairfax, Miami, obviated this possibility and for the first time earned the willing cooperation of Miami aviation companies in exploiting the picture.

A trailer, run immediately before showings of the feature, "Dawn Patrol," both re-assured the audience and gained the support of aviation interests. Copy was as follows:

"In all fairness to modern aviation we trust our audience will realize when they see the feature picture about to be presented, that airplanes used in the World War were far inferior to those in use today. And when in

"The DAWN PATROL"—you see planes crashing to the ground, remember that even in war time planes did not crash of their own accord. It was usually because the bullet of an enemy aviator had found its mark.

"We call this to your attention because the management of the Fairfax believes in aviation. We are proud to be located in a city which leads in aviation activities. We are proud, too, to have in our midst such great organizations as Pan American Airways, Nyrba Airlines, Curtiss-Wright Flying Service and Vicking Flying Service, all of which operate planes equipped with the greatest safety factors in modern aviation and manned by pilots licensed by the United States Government."

Photo Guessing Stunt Sells 'Unholy Three'

A. Brown Parkes, manager of the Strand theatre in Shreveport, La., used a photo guessing contest in connection with the showing of "Unholy Three" which could be adapted for effective use with any picture in which any of the characters wear unfamiliar costumes or makeups.

A photo of Lon Chaney in the character of "Grandma" was published by the Shreveport Journal, and guest tickets were given to the first ten readers who guessed his identity. It brought an avalanche of fan mail and a front page break for the theatre.

Frigidaire Contest Gets Extra Patrons

A tie-up with the Frigidaire concern in Des Moines brought a flock of extra patrons to the Paramount theatre there. The company ran daily newspaper ads and donated a Frigidaire to be given away free on the final night.

The concern was so pleased with results that it gave the theatre an additional machine, to be used for storage of perishable merchandise checked by patrons during show hours. Willard Moore, manager, and Irving Grossman, publicity director, arranged the tie-up.

Taxi Line Gives Rates To Patrons of Theatre

Patrons of the Regal, Chicago, are given special taxicab rates in a tie-up with the Party Cab company arranged by I. Jay Faggen. Every person arriving at the theatre in a Party Cab is given a 20 cent discount card by the theatre cashier upon the purchase of tickets. These are acceptable by the driver on the cab bill.

Special cards are carried in each of 280 taxicabs, reading "Rain or Shine, Don't Miss a Show at the Regal," with the details of the special rate arrangement.

W. H. LeValley, formerly manager of the Strand, Stamford, Conn., has replaced Thomas Brown, resigned, as manager of the Palace, Pittsfield, Mass.

SELLING "THE SPOILERS"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

They smell the good ones coming. That's an adage of show business. They're already smelling "The Spoilers." Proof? The Rialto, New York, had the picture booked and started running a trailer on it. The trailer ran only a few days because the booking was postponed. Even in the short time the trailer ran the theatre had five times more inquiries about this picture from patrons than any show that ever played the house. Blasé Broadwayites are all agog over the fact that a big talking picture version of this immortal novel is coming. The whole country is agog. Fan magazines are yelling for photos of "The Spoilers." Newspaper gladly run stuff on it. The distribution department find independent exhibitors more eager to buy this film than almost any other on the list.

This seems to be why:

1. Everybody has read the book and remembers it as a darb. The name Rex Beach still has magic.

2. Though a couple of versions of the story have been made silent, the feeling is that it should be ten times better in sound—and it is.

3. The popularity of Gary Cooper and the hunch that he's ideal for the role of "Roy Glennister." He is.

4. The rest of the cast. Glamorous Kay Johnson, a new dame who's set Hollywood panting. Betty Compson, whom talking pictures have elevated to a sensational new popularity. Jim Kirkwood. Harry Green, kibitzing among the Eskimos. Slim Summerville, comedy hit of "All Quiet on the Western Front." William Boyd.

5. Today's demand for rawboned fight and action stuff framed against the background of the great outdoors.

6. Memories of the terrific fight scene in the original silent version between Bill Farnum and Tom Santschi and the feeling that it'll be a knockout in sound. It is. Gary Cooper and Bill Boyd ("Sergeant Quirt" in the stage "What Price Glory?" and the murderer in "Benson Murder Case") tops any fist-flying, eye-gouging, anti-Marquis of Queensberry, bloody, ear-chewing brawl ever staged inside or outside a prize ring.

7. The news that Paramount has sunk a fortune in this film and done it on a sweeping, spectacular scale bigger than "Covered Wagon" or "Ten Commandments."

It's a set-up flung into our eager hands, mates. To miff it would be a crime!

It's a swell show. It starts with a knock-down-and-drag-out fight on the dock over Kay Johnson, the golden girl of mystery. With Gary and Jim Kirkwood polishing off a bunch of bums and making the boat by a giant leap over a lot of ocean. The boat is loaded to the gun-wales with gold-crazy Yukon prospectors, from city dudes to under world gunmen. Looms the madhouse, sprawly, bravly, sugar-at-ten-bucks-a-pound Dawson City. Betty Compson, luscious music hall beauty, flings herself into Gary's arms. Come the spoilers, led by tough Bill Boyd. Out to jump claims and seize gold. Comes mobs of maddened miners, led by Cooper, to avenge the thefts. Comes the mighty fist classic between Gary and Bill. Comes the sacrifice of Compson and the warm finale love scene between Gary and Kay. Big as the far North itself and as laden with romance, danger and hair-trigger action.

Copy: You've never seen and HEARD this picture! You've never thrilled to Gary Cooper as the hard fighting, hard loving hero of Rex Beach's mighty novel, "The Spoilers." With glamorous Kay Johnson and luscious Betty Compson fighting for his heart. With funny Harry Green, Jim Kirkwood, Slim Summerville, Bill Boyd and others.

More copy: At last—"The Spoilers" as you've always wanted to see and HEAR it...The most famous fight in history lives again. Gary Cooper and husky William Boyd battling to the death for a beautiful woman and Alaska gold in "The Spoilers"...The greatest drama of raw courage, stirring action and flaming romance ever filmed... "The Virginian" as the hero of the mightiest outdoor story ever written—Rex Beach's "The Spoilers"... "I've tried your lawyer's law and it's robbed me—now I'll fight you with the law of bare fists and smoking revolvers!"...Eggs were \$12 a dozen but a human life wasn't worth a nickel—come and see this blood-stirring drama of the mad, fascinating Alaska gold rush—"The Spoilers"... See Gary Cooper fight single-handed a nation's spoilers while two beautiful women—one bad, one good—battle for his heart.

And more: Live again the heart-racing days of a nation in the making. Plunge your hands into raw gold. Fight for your life and your fortune. Stand at Gary Cooper's broad shoulders as one beautiful woman lures him to battle and another lures him to love. Live the wild, tempestuous struggle of a raw frontier. Thrill as you never thrilled before—to "The Spoilers."

Put guts and action into your copy. And remember—you're selling a super-show!

"KIDDIES REVUE"

"Kiddies Revue" put on by a local dancing school for three successive nights at the Rialto, Macon, Ga., cost City Manager Monty Salmon only \$23.50. Dancing school ran ads totalling 70 inches, secured pictures and publicity in papers, and arranged window displays, all at its own expense.

TAGGING BAGS

As a means of reaching newcomers to Houston, Texas, Bob Kelley, publicity director of the Metropolitan in that city, has arranged with local cab company to tag all incoming baggage. All tags welcome visitors to town and tell of current attraction at the "Met."

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	OPENING DATE
Central	Biddeford, Me. September, 1916
Strand	Newport, R. I. September, 1920
Rialto	Brockton, Mass. September, 1918
Rialto	Chickasha, Okla. September, 1920
New	Ft. Smith, Ark. September, 1911
Paramount	Cedar Rapids, Ia. September
Paramount	New Haven, Conn. September, 1914
Paramount	St. Paul, Minn. September, 1920

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 5th, 1930

No. 52

Publix theatres are now on the threshold of what should be the most prosperous year in their history! For, from now on, the best theatre weather of the year lies before us, and product of Paramount and other studios far outranks any merchandise offered to the public in any line of business.

—SAM DEMBOW, JR., Vice-President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential

PARAMOUNT PUBLIX PERSPICACITY

The perspicacity of Paramount Publix leaders is a quality which is now generally recognized throughout the world. Yet seldom has the clear vision of our company's heads been so conclusively exemplified and proven as at the present time, with the opening of the new fall season.

During the past year, a number of short-sighted business men have raised the wolf cry of "Bad Times." Unemployment was at its height, they grumbled. Stocks were down. Money was scarce. People weren't buying. Business was going to the dogs. Instead of tending to their business, or trying to combat the supposed unfavorable conditions, they let go the reins and slouched around to their neighbors to cry about hard times, thereby spreading the dangerous contagion.

Through all this weeping, wailing and gnashing of teeth of the sob sisters in business, one firm, unquavering voice was heard which steadfastly refused to be downed by the chorus from the mourners bench. The voice of Paramount Publix leaders stoutly maintained that there was no depression. Far from being contaminated by the prevailing epidemic of gloom and pessimism, these men lustily preached the gospel of optimism and prosperity. They were doubted, heckled, ridiculed and sneered at—yet they prevailed. Why? Essentially, because of clear vision and foresight—perspicacity.

These men knew that their organization, though old in experience and a pioneer in the industry, was yet young in vigor, enthusiasm, vision and power. It was imbedded in a rock bottom foundation. It drew its life from a vital, inexhaustible source which has endured since the beginning of time—the elemental urge present in all mankind for diversion and entertainment. They were convinced that nothing—neither storm, nor pestilence, nor calamity, nor varying conditions nor any manifestation of any evil, could possibly affect that primal urge. Backed by this firm conviction, they gained added confidence in the knowledge that their organization, better than any other in the industry, was equipped to satisfy that urge. Under these conditions, there could be no depression or hard times. As long as a vigorous demand existed and a proper supply was meeting that demand, everything was normal. This they believed and this they consistently broadcast to the world.

Believing this, they and the men whom they led went about their business as earnestly, efficiently and enthusiastically as ever. Instead of dissipating their energies, their morale, and the property entrusted into their care by running about from place to place whining about hard times, unemployment and business depression, they stuck to their jobs, turning out better pictures, operating their theatres more efficiently, reaching out for more people to swell the already formidable array of satisfied patrons. The result was inevitable.

The opening of the fall season sees Paramount Publix with the greatest array of money-making product ever assembled in the history of motion pictures. The theatre staffs of Publix are all attuned to extracting the maximum amount of profit from this extraordinary product. Three Paramount pictures, opening simultaneously on Broadway, drew such throngs as were never witnessed even at the height of the so-called prosperous days. Early reports from the field indicate that the same thing is happening over the entire circuit. Throughout the length and breadth of the land, wherever a Paramount banner floats from a flag staff or a Publix emblem gleams from a marquee, there is bustle, throngs, laughter, care-free good humor—the whole accompanied by the cheerful obligato of good United States currency clinking steadily and regularly on the hard, marble slabs of Publix box-offices.

Once again, Paramount Publix perspicacity has prevailed!

ASSIGNMENTS

George R. Brown, formerly manager of the Strand, Duluth, has replaced Don J. Smith as manager of the State, Virginia, Minn. Brown is succeeded in Duluth by E. E. Seibel, formerly District Advertising Supervisor.

Joseph Elias has been promoted from the post of assistant manager of the Paramount, St. Cloud, Minn., to that of manager, replacing Newton Treece, resigned.

Paramount Publix assumed operation of the State Theatre William, Minn., on August 25th. Paul Bucholz, formerly at the Grand, Mankato, is manager. L. Kirkeberg succeeds Bucholz in Mankato.

Leonard Fried, formerly assistant manager of the State, Eau Claire, Wisc., has been promoted to the management of the Wisconsin, Eau Claire. Harry Greenberg, former manager, who is convalescing from an operation, will be assigned elsewhere upon his recovery.

The two districts which formerly comprised the Reade circuit, in Milton Field's Division, have been consolidated under the direction of M. A. Baker. Next assignment of District Manager Al Shear is forthcoming.

Marsh Gollner, formerly manager of the Princess Theatre, Toledo, has been assigned to the Toledo Paramount as manager, replacing Raymond Willis, resigned.

Effective August 22nd, Robert E. Weitman, formerly manager of the Brooklyn Paramount, was promoted to the post of Supervisor of the New York and Brooklyn Paramounts, Rialto and Rivoli, in New York City. S. L. Barutio, formerly manager of the New York Paramount, where he has been succeeded by E. T. Leaper, assumes management of the Brooklyn Paramount.

Al Lever, formerly District Manager in Texas, has been appointed manager of the Eastman Theatre, Rochester. E. S. C. Coppock, temporary manager, continues as assistant manager.

H. W. Rice, manager of the Saenger-Temple in Meridian, Miss., has been appointed manager of the Strand, Meridian, as well, replacing C. R. Willis, resigned.

Louis St. Pierre, formerly district manager of Northern Indiana, has been appointed City Manager in Rockford, Ill., replacing Rudy A. Born, whose next assignment is forthcoming.

NEW YORK PROGRAM PLOTS

Week Beginning Sept. 5th

New York Paramount
1. Overture—Rubinoff (7)
2. Paramount News & Sound
3. Trailer on "Follow Thru" (10)
4. Organ Concert—Crawford (7)
5. Public Unit—Rudy Wallace (36)
6. "The Sea God"—Paramount (73)
7. Trailers (2)
135 minutes

Brooklyn Paramount
1. Overture—Oscar Baum (5)
2. Paramount News & Sound
3. Trailer on "Follow Thru" (10)
4. Organ Concert—Earl & Elsie (5)
5. Public Unit—Rudy Wallace (50)
6. "The Sea God"—Paramount (73)
7. Trailers (2)
145 minutes

Rialto Theatre
"Animal Crackers"—Second Week
Rivoli Theatre
"Monte Carlo"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Run Time
	Monte Carlo—10 reels (AT)...	Paramount	8075	90 min.	
	Big Boy—9 reels (AT).....	Warners	6135	68 min.	
	The Call of the Flesh—11 reels (AT).....	MGM	8800	98 min.	
	Love in the Rough—10 reels (AT).....	MGM	7500	82 min.	
	The Right of Way—8 reels (AT).....	1st National	5850	65 min.	
	The Naughty Filrt—7 reels (AT).....	1st National	5900	56 min.	
	The Squealer—7 reels (AT)...	Columbia	6025	67 min.	

(AT)—All talking.

LENGTH OF TALKING SHORTS

PARAMOUNT					
	Sure Cure		700	8 min.	
	Meet the Boy Friend		700	8 min.	
	News No. 8		825	8 min.	
	News No. 9		925	10 min.	
WARNER BROS.					
4162-3	His Big Ambition		1085	12 min.	
1019-20	The Song Plugger		1350	15 min.	
PATHE					
4210	School Daze		675	8 min.	
	I'll Take That One		1775	20 min.	
	Give Me Action		1585	18 min.	
	Let 'Er Buck (Sportlight)		778	8 min.	
EDUCATIONAL					
	Average Husband (Sennett Comedy)		1625	18 min.	
	Sl, Sl, Senior		1735	19 min.	
RKO					
	Pure and Simple		1800	20 min.	
TIFFANY					
	Little Covered Wagon (Monkey Comedy)		1337	15 min.	
INDUSTRIAL					
	In the Old World Garden		925	10 min.	
Length of Synchronous Shorts					
PARAMOUNT					
	Strike Up the Band (Song Cartoon)		540	6 min.	
INDUSTRIAL					
	The Music Master (Cartoon)		665	7 min.	

SCHOOL STUNT

Children of Jackson, Tenn., who attend the Lyric Theatre during the opening week of school will receive free tablets bearing theatre institutional copy. Supply of 500 tablets was procured by Manager John McKenna at a cost of \$7.50, local book store paying half the wholesale price and all printing costs.

ELECT OAKIE

Taking advantage of the current Texas primary elections, Manager Irwin Waite of the Queen Theatre, Austin, got out 150 window cards urging citizens to vote for Jack Oakie, "The Sap From Syracuse," as Commissioner of Mirth. Campaign headquarters were the Queen. Stunt polled plenty of laughs.

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